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EXAMINER, Dec. 10, 1864.

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EXAMINER, Dec. 17, 1864.

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EXAMINER, Jan. 21, 1865.

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JOHN BULL, Oct. 14, 1865.

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SATURDAY REVIEW, Sept. 2, 1865.

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LONDON, SATURDAY, NOVEMBER 11, 1865.

LITERATURE

Transylvania; its Products and its People.
By Charles Boner. (Longmans & Co.)

At this moment, when Austria is endeavouring to settle the much-vexed question of Hungarian politics, any information relative to the country of the Magyars will be received with interest and attention.

Transylvania, "the land beyond the forest," we are all aware, is an important division of Hungary, but beyond its name and geographical position this "odd corner of Europe" is almost an unknown land to many, who are well up in the latest news from Central Africa. Tourists do not go there, merchants do not traffic there, it is not the high road to any place, nor has any work appeared on the subject for a long time. The title, therefore, of Mr. Boner's book of travel is a welcome promise of fresh information about a country and a people who are just now brought prominently before the attention of Western Europe by the new phase of their political relations with the Imperial Government. Whatever may be the difference of race, of language and of interests, whatever may be the local jealousies and administrative difficulties in this province, with its mixed population, still the future welfare of Transylvania must ever be indissolubly bound up with that of Hungary. Physically speaking, it bears somewhat the same relation to the latter division as Wales does to England: it is the Highlands to the vast plains of Hungary.

Mr. Boner describes the country as both picturesque and interesting in the highest degree. The tourist, wearied with the treadmill of Switzerland and the Rhine, might here revel in new scenes, finding endless combinations of beauty and sublimity,—wild districts of untravelled freshness, where, as yet, cosmopolitan hotels are not; the archaeologist may discover remains of antiquity, both Roman and mediæval, which will enchant him; the mineralogist has long known that some of the rarest specimens in his cabinet are from the mines of Transylvania; and the artist will delight in the picturesque costumes of the Wallack peasant. To the Western European everything here offers the charm of novelty.

Besides giving the reader the assistance of some excellent maps, Mr. Boner has liberally illustrated his work with sketches of places and people, which add greatly to the interest of his descriptions. We could wish that he had not been quite so liberal in foot-notes; where pertinent remarks can be incorporated in the text the reader should be spared the annoyance of an interruption.

Transylvania is made up of a mixed population, comprising Roumans, Hungarians, Germans, Gipsies, Jews, Armenians, and Slaves. This great variety may, in effect, be amusing and picturesque; but it adds seriously to the political difficulties to be encountered. The physical geography of the country is remarkable; it is locked in on all sides by the Carpathian Mountains, which have been found in times past "a barricade against northern barbarism and Turkish hate and tyranny." The victories of Trajan secured it as a Roman province, and even now the ploughshare constantly turns up from the soil witnesses of this early period of civilization. The Romans explored mines, made roads, built temples, and left a certain impress of themselves, both upon the language and the people. The Goths, Huns and Tartars took the place of the departed legions; and later, the Magyars, who had already estab-

lished themselves in Hungary, spread over the land. After this the coveted possession of Transylvania became alternately the prize of Turkey, Poland and Austria. In 1713 it was incorporated with Hungary, and in 1765 Maria Theresa erected it into a grand principality. The antagonism, not only of class, but of race, exists here in a most perplexing degree, increasing the difficulties of every social and political question. The Hungarians are the aristocrats of the land, the Saxons represent the middle class, while, numerically, the Wallacks are the most important. Hermannstadt and Klausenburg, the principal towns, are respectively Saxon and Hungarian; their mutual jealousies have delayed the settlement of the projected railway route, though every one feels the vital importance and necessity of the undertaking, and all classes know they are losers by its non-completion. As for the Wallack, he helps himself to the fruit in your garden and refuses to consider this act of appropriation in the light of a theft; "for," says he, "what God makes grow must belong as much to me as to you." Notwithstanding these advanced views about the rights of man, crimes of personal violence are comparatively rare, and the traveller soon dispenses with the revolver, which he had at first thought prudent to carry under his coat.

The two chapters of this work which are devoted to the Saxon immigrants, will amply repay an attentive perusal. There is much that is extremely peculiar and interesting in the social condition of these people, both as regards the past and the present time. They came originally from Flanders, and from the country about Cologne, and founded, in "the land beyond the forest," the free institutions and civic rights of their home. The manner in which they have maintained themselves during the seven centuries of their sojourn in the land, is so remarkable as to merit special consideration. "Their position," says our author, "was in every respect an exceptional one. They were not amenable to the Vayvode (Regent), but had their own judges. They chose their own priests, to whom they gave tithes; from other imposts they were exempt, and it was only when the king in person went to battle that they were bound to appear. . . And so they spread abroad in Thorenburg, Dees, Toroczko, to which last place they had been called to work the mines. And the king summoned these simple burghers to the Imperial Diet, to debate there with the nobility and clergy on the welfare of the realm. This act alone stamps the Hungarian monarch, Andrew the Second, as a man far in advance of his time." These people are very conservative, and have kept up many old-world customs that have passed out of knowledge in the land in which they had their rise. To walk through their mediæval-looking towns, to partake of their simple hospitality, to witness their ceremonies, and to see their manner of life, is to reverse Rip Van Winkle's sleep, and to awaken, as it were, in the olden time, finding yourself and the nineteenth century an anachronism. You see fields tilled as they were in the days of Barbarossa, and the very women you meet remind you of nothing so much as the old German pictures representing Bible history.

The citadel churches are a very peculiar feature in Saxon localities. The exterior wall was capable of holding within its boundaries a large concourse of people, should they seek shelter there in time of trouble. In various parts of the province these picturesque monuments may be found; but those especially at Agnethelm and Baassen will prove interesting

to the archaeologist. The necessities of the times led the Saxons to construct these defences. The church was surrounded by a regular system of fortification, walls flanked with towers, bastions, strong gates, and moats. In the interior there were storehouses, and temporary dwellings for the besieged. The pile of buildings covers a considerable area, and being generally placed in a commanding position, the effect is extremely picturesque. On the parapet of the fortress church large stones were placed to hurl down upon the invaders; "these," says Mr. Boner, "I have often found in the towers, besides rusty halberds and clumsy firearms remaining from the old perilous times."

There is a graphic description given of the Fair at Hermannstadt, a place often besieged by the infidels, and before whose walls the Sultan Amurad was killed in A.D. 1438. The principal street of the quaint old town terminates in a fine view of the Fogaras Mountains. These fortress-like hills have looked down upon many changes in the burgher city. Besides the ordinary evils of fire, sword, and plague, there have been not a few fierce struggles for civic liberty, and much general disturbance before the Reformation was finally established. But, passing over these and other stirring memories, we come to an animated account of what the traveller sees to-day. The streets are filled with a motley crowd. The two-wheeled carts, with their linen awnings, are drawn up, emptied of their wares, which are displayed for sale on the ground. The Wallack owners, resting on sheaves of straw, are waiting for purchasers for their leather, wooden saddles, gay harness, red boots, and lockers painted in the brightest colours. But to give the author's own words:—

"*Couleur! couleur! everywhere colour! in the various dresses and in the articles exposed for sale. * * On a day like this, the art of dress might profitably be studied. Who could have thought it possible that the simple *calotura* could be twisted and worn in so many different fashions! * * And there are two gipsy women; how they stream along in their rich apparel, and in the pride and consciousness of their imposing beauty! * * A kerchief of yellow silk is tied round the head; over this a large shawl, the ends hanging down heavily in thick folds. The white lawn sleeves of the chemise are abundantly full, and carelessly thrown over the shoulders is a jacket bordered and lined with fur. The skirt of this dress is of rich brocade, with a train behind. * * The wandering gipsies come merely for the fair, and will be off again when it is over. Such are not allowed to remain in town over-night; they have their encampment at a village close by. '*La propriété, c'est le vol*,' is their motto. * * For the dance, no music can be better than that of a gipsy band; there is life and animation in it which carries you away. If you have danced to it yourself, especially in a Czarada, then to hear the stirring tones without involuntarily springing up, is, I assert, an absolute impossibility. There is a thrill in the wild dissonance, a life and impetuosity in the movement, an animation and vivacity in the varying rhythm, which is quite entrancing. And the dancers feel the thrill; see how they glide majestically along as the prelude is slow and sonorous; and as the music quickens, and there is a rush of tones, and the fantastic melody hastens on at a headlong pace, how all are seized by the potency of the spell; their movements quicken too, their feet beat time to the music; and suddenly clasping their willing partner round the waist, they whirl round, carried away by, and borne, as it were, upon that gushing flood of strangely intermingling tones."*

Mr. Boner is essentially a good-tempered traveller. Nothing puts him out; not even the inveterate want of punctuality amongst drivers and others. His temper is proof against bad dinners and dirty inns. Even the cupidity

of the gipsies, who rob him of his note-book, does not exasperate him; for to set against these discomforts, he finds the gipsy women so handsome that he can forgive them anything, and private families so hospitable that he goes from place to place, recommended on from one friend to another, thus escaping altogether Hobson's choice of a bad inn; added to which, the wine is good everywhere. The severest trial to our traveller's patience was in hunting the wolf or bear, a sport which the Wallack beater loves so enthusiastically that, if he can, he anticipates his master's chance of a shot, often firing over his very shoulder. "I can't help it," said a Wallack peasant on one of these occasions; "the impulse is stronger than I am." The sportsman, it seems, will find a fair quantity of game in Transylvania. The brown bear is to be met with in the north of the country, and wolves issue from the coverts of the low grounds, to commit almost nightly ravages amongst the herds. Wild boars are plentiful in the north; red-deer are of a noble size, but scarce. They may, however, be met with during September in the Rothen Thurm Pass, where, if a sportsman is content to lead a squatter's life, he will be rewarded with good sport and glorious scenery. A night bivouac during one of these expeditions is admirably described by Mr. Boner. They are on the borders of a forest which girdles the lofty Surul, whose craggy peaks may be seen rising far away, up amongst the stars, into the dark blue ether of night. On a slope before them the ponies are grazing, happy and frolicsome, with quicksilver in their heels, as if they, too, enjoyed the fun. Huge bonfires are burning around, every now and then replenished with half a tree; and when the flame bursts up to devour the crackling boughs, the wild scene is lit up with a ruddy glow never to be forgotten. Scattered on the turf lay coloured blankets, pack-saddles, and the long Turkish firearms, which the natives use. The Wallacks themselves, with their brown mantles thrown carelessly over the shoulder, the axe stuck in their girdle, and with their dark expressive features, were as picturesque as any brigands of Italy. No wonder the sportsman wished for his friend Karl Haag to paint the strange wild scene and its glorious surroundings. Partridges, quails, heathcocks and ptarmigan are common enough; so also are vultures and eagles. A chamois that had been shot had hardly fallen when eleven eagles were hovering round the carcass. The most difficult bird to get a shot at is the bustard. They stalk over the plains like troops of soldiers; but they are so cautious that they will not approach a wall or mound, which could afford ambush for a foe; your only chance is to hide in some ditch or hole. But bear-hunting is really the sport of the country,—at least, an Englishman would think so. Mr. Boner describes his own adventures in pursuit of the coveted prize; but his expeditions were not destined to be crowned with success. On one occasion, the beaters who were sent out to reconnoitre fell in with seven bears, fired in upon them, and of course utterly spoiled the sport for their masters. A friend of the author tells him of a scuffle he had with a bear. The party were looking for small game, when one of the gentlemen suddenly encountered a bear; he fired, but only wounded the animal, who became infuriated and rushed upon him. Then followed a desperate struggle, during which the sportsman managed to thrust his arm into the bear's throat, and, in spite of the wounds inflicted by his teeth, kept it there till assistance came, which luckily was not far off. A cavalcade starting for the hunt must be an amusing

sight. The rough ponies, with their large wooden saddles and guns strapped across,—the picturesque troop of Wallacks, who lead the way along the path by rock and river, passing the old ruined tower, above the battlements of which the crescent has often waved, and then up the mountain through a romantic gorge, the deep ravines filled with vast forests of the finest timber,—utterly valueless, however, in consequence of the want of roads. Further up the mountain—near Boitza, for example—the scenery is grand in the extreme; the devastating storms have done their work, tearing down rocks and trees, which lie scattered and ruined far below in the depths of the gorge. According to Mr. Boner, the bear is a short-sighted animal; otherwise he might consider himself a lucky one to live always amidst such fine scenery.

Our author becomes enthusiastic on the subject of Transylvanian wines. He says Baron Liebig was the only man out of the country who knew anything about them. Even the proprietor of "The Three Moors" at Augsburg, who has probably the largest wine list in Europe, knew nothing of the Mediasch wine, which won from Liebig and his fellow-jurymen the award of the gold medal at the Munich Exhibition. He describes the wines of the country generally as possessing qualities of rare excellence. They contain a great deal of saccharine matter combined with a raciness which does not cloy. Mr. Boner avers that the strongest vintage never gave him a headache, for the spirit contained in it is due to the natural alcohol of the grape free from any admixture of brandy. He gives a minute description of each particular wine, together with some account of the best vineyards—their position, soil, manner of culture, &c. At present, all the appliances of wine-making are of the most primitive description, and require to be vastly improved, as, no doubt, they will be as soon as Transylvania is connected with the network of European railways, for then, but not till then, will the immense resources of the country be developed. The writer points out the great pecuniary advantages likely to accrue to those who are first in the field for establishing a traffic in these wines.

The mineral districts afford highly interesting fields for exploration. With a well-stored wagon, and some companions, Mr. Boner starts for Búdös and "the Cave of Death." There is no road thither, but they made their way partly along the dry and rocky bed of the river, and sometimes jolting across country over banks and ditches. No obstacle of any kind formed an impediment to their straightforward course. One wheel of the wagon was often three feet higher than the other; but the bodily strength of the vehicle, and the beautiful equanimity of the driver were never broken—not even when he pointed out to our traveller a particular tree in the beech-wood through which they were passing. "There," said he, "close to that tree my mother was eaten by three wolves; she was out in the forest in winter, getting wood." This poor creature was not so fortunate as another woman, who relates that she was out in the woods picking wild raspberries; the bears are extremely fond of this fruit, and one of these animals, who was probably gathering his desert also, came suddenly upon her; the woman in her fright gave the great beast a sound box on the ear, as if he had been an offending fellow-creature. The bear, surprised at this extraordinary insult, was seized with a panic and took to his heels!

The approach to Mount Búdös is wild and impressive; the pointed cone of trachyte rises nearly to the height of 4,000 feet. The rocks around bear witness to their volcanic origin,

and, though never in actual eruption, give forth streams of sulphuretted hydrogen gas. The vapours of a cave in this locality are esteemed as a cure for gout and for diseases of the eyes. During "the season," Austrian grandes and others pitch their tents in the neighbourhood, seeking the cure, which is a peculiar process, for the invalid, wearing a loose dress, has to run in and out of the cave like a maniac—to breathe the vapour would be death. A stone close by the entrance marks the grave of an incautious victim. Here blooms the red-leaved, white-flowering *Drosera rotundifolia*, amidst the pale lichens. The whole district contains rich deposits of sulphur, which are perfectly unheeded; the province sends for its supplies of this article from Sicily! Here, again, Mr. Boner "saw the vision of the world, and all the wonder that would be," in the shape of an "International Sulphur and Salt Company" (Limited). He proposes the production of sulphuric acid on terms that will return an unheard-of per-centage of profit, and beat Sicily out of the field.

One of the most striking illustrations in this volume is the view of "Detunata-goala," a basaltic rock; the name literally means "the thunder-stricken naked one." The whole of this district is described as abounding with objects of geological and botanical interest; and with respect to the latter, we may recollect that this country unites the Flora of the East and the West. "You will find on the same spot plants of the Caucasus and of Spain." The mines in this locality yield gold, silver, tellurium, arsenic and manganese. Their primitive manner of mining is almost incredible. "Tubal Cain might have proceeded in his working of metals much in the same way as these people."

Apocryphal matrimony, and its consequences, there are some amusing chapters on "weddings, merrymakings and divorce." The Saxon peasantry arrange the marriage of their children upon the same principle as the French; but to give an idea of the facility of divorce, a father was heard to say to his daughter who objected to the bridegroom, "Try to like him; and if later you find you can't do so, well, I'll have you separated." They marry, unmarried and remarry at will, changing about as in the *chaises croisées* of a country-dance. The list of matrimonial grievances is perfectly ludicrous. One woman applies for a divorce because her husband did not eat his dinner with an appetite; "It seems my cooking does not please you, I had better go," says the wife, in the true Mrs. Caudle style; this led to more words, &c. One man objects to his wife's "stubborn ways"; let Englishwomen beware, if they marry Transylvanians. Another man can no longer endure a habit his wife has of "rolling her eyes about."

We think Mr. Boner has drawn the character of the Hungarians with great fairness. While acknowledging the charm of social intercourse with a people remarkable for their high-bred manners and courteous bearing, he extenuates neither their faults nor their shortcomings. He says they stick to their "*historische Standpunkt*," their historic ground, as the Pope does to his infallibility. They have a bad habit of twisting facts,—telling their story, in short, in their own way. Of their Saxon neighbours they speak so ill, and act towards them so unfairly, that it seems we must not look for either justice or consistency in a Hungarian, at least, not in any political matter. "With him every question becomes crystallized into one of nationality; this warps his judgment; argument is at an end and a rabid state begins." There is a certain falling off, it would appear, in intellectual culture amongst the Hungarians of the present day. They are without the incentive

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that a representative government affords the educated man, whose place should be in the councils of his country. Then again, the peculiarity of their language, so seldom studied by foreigners, prevents that interchange of thought, which is so necessary for mental growth. Men must become narrow and one-sided who will not read books advocating opposite views, and who will never associate with people of different opinions. Moreover, in every case of mismanagement, in every misfortune, the Hungarian represents himself as an innocent victim. We suspect he likes a good grievance, and would be rather sorry to be quit of it. However, the sketches which Mr. Boner gives of political and social character are not without some hopeful indications of improvement. It is true "that the Hungarian nobleman is beginning to occupy himself with what till now he left the commoner to do; he attends to his estate, and tries to improve the breed of pigs and of sheep; the growth and preparation of hemp, to establish a trade in wine, and to get a better price for his rapeseed. He bestirs himself, and works."

We regret that we cannot touch upon some of the most interesting portions of this work, such as the account of the gold district, and specially the description of the marvellous salt-mine at Maros Ujvár, which reads like a tale from the Arabian Nights. In this well-written and well-digested volume the economic statistics of Transylvania will prove to have been collated with great care, affording a mass of important and trustworthy facts. The vast undeveloped resources of the country seem to invite English capital and English energy; and speaking of the prospect of men going thither with a view to commercial enterprise, the natives say, "We will do all we possibly can to help them, for it is our interest they should succeed."

NEW POEMS.

Pessimus: a Poem in Prose, and a Paradox.

By Young England. (Oxford, Shrimpton.)
The author of 'Pessimus,' unlike the crowd of new-fledged poets, neither entreats the forbearance of critics nor pleads "the request of friends" as an excuse for publication. On the contrary, he takes high ground. "If I must petition for grace at all," he writes, "it is this: that my poem may be subjected to a searching, scorching criticism. Let it stand or fall on its own merits or demerits. By showing himself pitiless and severe, the critic will be proved also, and thereby my truest friend." The occasions, we think, are few which justify a critic in pitiless severity; but, if ever so much disposed to comply with the writer's desire for it, we must first know against what our severity is to be directed. We dare not denounce our poet, simply because we cannot understand him. It would evidently be rash to praise or censure one who is, on the whole, incomprehensible. As he is, of course, at liberty to cite against us the "*intelligibilia non intellectum*," and as other readers may be more penetrating than ourselves, we quote the beginning of his "argument":—

"Men call me Pessimus: and I am a mighty dreamer. Yet my modes of thought and action have been many—many, indeed, as the ever-varying vicissitudes of humanity and history. And I am the sum of many contradictions; no less the creature of impulse than the child of circumstance. Earth is my mother, and Nature I assume to be my elder sister. I am a circle, and plant my centre everywhere; but am not, therefore, bounded and defined by any circumference. Nevertheless, I can find no sufficient centre for my thoughts and dreams, whereon to rest their fabric, and whence to describe their infinite radiations. For ever, pursued and

thwarted by the intolerable malice of Destiny, I have seen in despair, for thousands of years, the sun set, each succeeding day, on baffled hopes and defeated purposes. Nature I called my elder sister: but she is also my everlasting and commensurate antagonist."

We have had curiosity enough to peruse the entire poem. Should our readers be capable of the same arduous achievement, they will find, for the most part, gigantic metaphors that tend to appal and bewilder; now and then a sentiment or an image to admire, and, about as often, one that startles and repels. But of that benevolent humility which makes a superior spirit stoop to the level of general apprehension, they will not catch a trace. At times we stumbled upon the idea that a symbolization of the conflict between spirit and flesh, mind and circumstance, was here intended; but as the speaker, himself a soul, repeatedly intimates that the progress of other souls by his means does not involve his own, we were dashed from the one plank of hypothesis to which it was possible to cling. Perhaps the best clue to the mysteries of 'Pessimus' will be found in his conception of genius:—

"Genius is akin to madness. And at my birth, (if I ever was born; for a voice, echo-like, sometimes whispers in my ear with prophetic murmurings, that, as I can never die, so I never had a birth—beginning, but am self-created and self-existent,) at the conjunction of Earth and Destiny, I was divinely endowed with a Genius or Dæmon, the sister or shadow of Frenzy."

On general grounds we might demur to this idea of genius. It cannot be denied, however, that it is consistently carried out and strikingly illustrated in the work before us. We have only to add, that our readers will find some curious details concerning this poem, forwarded by the author, in a succeeding column.

Tea: a Poem. By Charles Barwell Coles. (Longmans & Co.)

A poet, whose style and method Mr. Coles feebly imitates, has sung delightfully of "the cup that cheers but not inebriates." Like Cowper, Mr. Coles is didactic and moral; but he wants, even in degree, the graphic vigour of his master and the happy touch of fancy by which the latter threw poetry over commonplace realities. Mr. Coles enumerates rather than paints; he gives statistics rather than descriptions. Touching the discovery of his favourite leaf, he writes—

Astonish'd sailors a strange people saw
With heads close shaved, tails dangling to their heels,
Sitting or walking ever fan in hand,
Drink an infusion—morning, noon, and night,
That look'd like physis; prejudice at first
Shook many grizzled heads; more curious some
Ventured to sip, then drank the liquor up,
And felt a genial glow pervade the frame,
Exhilarating as their native beer—
But stupefying none: "a drug so new
Might interest the Doctors, and supply
A cheap surprise to sweethearts and to wives."

That a writer, otherwise intelligent, should mistake such lines for poetry is a mystery of which we cannot suggest an explanation. For the rest, Mr. Coles discourses sensibly, though ponderously, upon commerce, political economy, education, and other matters which he manages to connect with his nominal subject. The virtues of tea are also illustrated by a story or two. In these narratives the evils of intemperance fly before the good genius of Souchong with a rapidity so marvellous that it forms the one claim of the poem to be considered a work of imagination.

Autumn Leaves; or, Lays, Lyrics, and Love-Songs. By George Gray Jarvis. (Griffin & Co.)

THIS work supplies one more example of not unpleasant commonplace. Tender and genial feeling, expressing itself on the whole smoothly,

and at intervals even picturesquely, can rarely offend, though it have little power to interest. The fatal defect of Mr. Jarvis's serious pieces is their want of individuality. The style is conventional, and seems rather the result of poetic reading than of personal feeling and observation. The writer's humorous efforts are a little more hopeful. They are crude and awkward; but he strives to set down droll facts as he has seen them, and evidently enjoys the fun. Failures of this kind have, at all events, more promise than the mediocrity which would hide want of idea by worn-out metaphor and fluent verse.

Social Life in Former Days, chiefly in the Province of Moray. Illustrated by Letters and Family Papers. By E. Dunbar Dunbar. (Edinburgh, Edmonston & Douglas; London, Hamilton, Adams & Co.)

Capt. Dunbar has made some important contributions towards the social history of the last century. He not only had the opportunity of rendering this service, but he knew how to take advantage of it. As an ex-Captain of Fusiliers, he probably enjoyed the leisure which he devoted to arranging the family papers of his brother, Sir Archibald, at Duffus House; of his cousin, Sir Alexander Cumming, at Gordonston; and of his kinsman, Capt. Stewart, at Lesmurdie Cottage. Capt. Dunbar found, among these records, much that was as interesting to the public as to his kinsmen, and he has had the happy thought to let the former inherit their share, and the ability to prepare it for them after a manner the most likely to afford them the greatest satisfaction.

The papers chiefly refer to the last century, and to Morayshire; but a few illustrate the closing years of the previous century and events which occurred beyond the Scottish border. The very first acquaintance we make is with an old tutoring professor of King's College, Aberdeen, one "Wil. Blak," who tipples a little, spells indifferently, and undertakes to give his pupils "as much (and, if they please, more) Greek than ever probably they may have use for, and that without hindrance to their other studies." The furniture in a student's room comprised an unfurnished bedstead, table, but no chairs, and a fire-place, but no fire-irons. At a period when Scottish bishops were Jacobites, the latter, in recommending tutors to heads of families, helped them to avoid the oaths required by the Hanoverian Government. One bishop remarks that the gentlemen of the county have no scruples on the matter, but make those "who perform the part of pedagogues pass under the name of factor, or clerk, or comrade, or what they please;"—tutors who swear allegiance to George the Second, are, in the bishop's phrase, "new-fashioned blades" and "libertine Whigs." The local government took such precious care, however, of the health of both Whigs and Tories, that on the arrival of a boat from Aberdeen, in a time of sickness, the magistrates decreed that all persons receiving the goods at the causeway should be set apart for a month, and not dare to enter any house till they were pronounced clean; "and if any of them shall fail therein, to be punished by death!" In healthy times there was a hot pursuit of sport; now and then, perhaps, too much of it. Harrie Innes informs the laird of Thunderton that "Wat Stronoch this forenoon killed eighteen hundred salmon and grises!" But the Government was as eager in catching or pressing the fishermen, for the navy. One man in every six was the quota demanded, and insisted upon. The lieutenants commanding the vessels sent on this work knew the names of the ablest men, and would have them.

"I know as well as yourself that those that are fittest for me," writes Lieut. Hay to Dunbar of Newton, "are Alexr. Sutor, Andrew Grote and James Neilson; and if you do not quickly send me those men, the Brough shall quickly run the same fate with Findhorn." The manners of those days, it will be seen, were not of the mildest, and the morals, even of chief magistrates, were not the most exemplary. Provost Dunbar, of Thunderton, dealt for his wine with smugglers, exchanged signals with them, landed the generous liquid at night, and away with it into a secret cellar at Elgin! Once, collector Erskine impounded seven hogsheads of red wine that had not paid toll to the King; but before he could get them under government keeping, Provost Dunbar tapped all the casks, and then filled them with water, "a little coloured with wine." The Crown was angry, and Dunbar had to employ Lodovic Brodie, writer to the signet, to settle the matter with Charles Eyre, the King's Customs solicitor in Scotland. Dunbar got off by giving up the wine and paying the costs. It might have been worse for him, but that the lawyers on both sides got drunk over their consultations. "This matter," writes Brodie to his client, "has stood the most drinking that ever I drunk in any other, for though Eyre be a gentlemanly pretty little fellow, yet he drinks like a devil, and I have had many sore heads with him." The writer adds, of another individual, "he would not lose an hour's drinking for all the business in the world." There was drinking enough, even among the ministers, to drown all true humour and relish for it. Nevertheless, that a fine sense and expression of humour survived in some of the clerical gentlemen, at least, take the following certificate from the minister of Langbryde, which, however, is undated:—

"To all his Majesty's loving subjects who can feel for a fellow-sinner in distress, I beg to certify that the bearer, W. J. —, is the son of my old bellman, a man well known in this neighbourhood for his honest poverty and excessive sloth, and the son has inherited a full share of the father's poverty and a double portion of his indolence. I cannot say that the bearer has many active virtues to boast of; but he is not altogether unmindful of scriptural injunctions, having striven, and with no small success, to 'replenish the earth,' though he has done but little to subdue the same. It was his misfortune to lose his cow lately, from too little care and too much mere chaff; and that walking skeleton, which he calls his 'horse,' having ceased to 'hear the oppressor's voice, or dread the tyrant's load,' the poor man has now no means of repairing his loss but the skins of the defunct and the generosity of a benevolent public, whom he expects to be stimulated to greater liberality by this testimonial from—theirs, with respect, &c.,

"WILL. LESLIE."

Morality seems to have been but lightly weighed in the North, during the last century, though it was frequently talked about. On the 9th of October, 1759, a letter addressed from Edinburgh to Dunbar, says: "George Baillie, your cousin, married 29th September last, and from superabundance of complaisance, set out next day, with another lady, for this place, where he presently is, and I had the pleasure of saluting him on the happy event, this day." Let us hope, however, that the superabundance of complaisance consisted not in running away from the bride, but in allowing another lady to be third of a bridal travelling party, when the honeymoon had not yet fairly filled her horns. The story, nevertheless, is told as a bit of Edinburgh gossip, to a country gentleman. Written gossip stood in the place of printed intelligence, and was eagerly read. The more so if it conveyed news from London. Here was a much

prized item touching Kate Sedley, that half mad natural daughter of James the Second, who married the Earl of Anglesea, from whom she was divorced on account of his brutality, who became the wife of Sheffield, Duke of Buckingham, and who is still familiar to us as, undoubtedly, the Atossa painted by Pope. The writer is Brodie, the date April, 1747.—

"The fracka of the Dutches of Buckingham's parade through the streets you will see in the prints. Yesterday was a very cold day, and she kept many thousands waiting the show, by which she killed more since her death, than she did while alive with all her charms. For the effigie of her, taken in wax-work, and carried on the pall above the coffin, was imminently beautiful, according to her orders, although that figure was taken while on her deathbed. At that time she sent to the Dutches of Marlboro for a sight of the pall used at the Duke's burial; to which her Grace made answer that she would not, since she believed she intended it as a pattern for her own, and it did not become her Grace to be buried with the same magnificence as the Duke of Marlboro. To which Dutches Buckingham returned, for answer, she only wanted to see it that hers might not be of the same fashion with her father's Page. In short, the many idle, vain, ridiculous stories we hear of her Grace, just now, would fill a quare of paper."

Two years later, 1749, Sutherland, Dunbar's agent, sends him an account of the riot at the Haymarket Theatre, caused by the "bottle-conjuror's hoax," got up by the Duke of Montagu. Among the most angry of the simpletons who had expected to see a man get into a quart bottle was the Duke of Cumberland—"who in a furious passion drew his sword, which was presented by the Queen of Hungary, valued at 10,000*l.*, and Montague alone took the deceiver's part, but yet he was not able to withstand the fury of the spectators, who were now turned actors, and they tore and broke everything in the house and set fire to it. During the squabble the Duke's sword was thwarted out of his hand, and he, thinking it to be some of his friends, did not mind it during the fray, but upon inquiry for the sword it was gone, and now 100*l.* premium is offered for restoring it. A few nights after, the same man is alleged to have, at a masquerade, employed another to go through the masquerade with a sheath and sword, and call, in a hurry, near where the Duke was, 'A fine sword; a fine sword; who lost a fine sword?' The Duke, coming in a surprise to look at it, said, 'It was the Duke,' meaning himself, and upon looking at it, it was found to be a piece of stick in a white paper sheath."

Although there was hard drinking in those days, and whisky toddy smoked on the brackets in the manes as well as in more secular buildings, there was such anxiety on the part of the ministers to suppress Popish observations, that we hear of a Presbyterian minister searching houses where they suspected a goose lay ready for Christmas eating! Notwithstanding this especial zeal, landed proprietors were hailed as "Squire Bumpers," but they did not wickedly observe holidays by devoting them only to tippling. They swigged and sotted daily. "Colloden and I," writes Innes to Thunderton, "do most earnestly beg you to take your morning drams with us here Monday morning; and it is hard to say but either, or both of us, will convey you a pairt of the way home, if both be able." All were not so "jolly" as these squires who thus began the week. Noble gentlemen, who had damaged their estates, apprenticed their second and younger sons to various trades. Thus, we find a son of Sir Ludovick Gordon, premier baronet of Scotland, bound for five years to "Mr. Robert Blackwood, to his airt and trade of merchandizing." The young Gordon is not only to be docile and industrious, but Blackwood stipulates that if he run in contravention to the seventh commandment, the noble lad shall serve him three

years in addition to the five! Let us hope that the "maister" threw no temptation in the boy's way.

This subject reminds us of a present trouble in many households. On all sides, we hear of the difficulties which noble families now find in procuring, what was once so easy, lucrative employment for their younger sons. As this is a benevolent age, could not a meeting be held, the object of which should be to assist younger sons in finding profitable occupation? Some indeed, have boldly gone into trade and failed. The son of a ducal house passed through the Bankruptcy Court the other day as a tobaccoconist! Why do not these *quasi* disinherited take up "physic"? In old days it ranked in dignity with the law. For some time after the Reformation, gentlemen and persons nobly descended preferred law or medicine to the profession of divinity. In the last branch, Bishop Crewe, of Durham, was the first, and Bishop Compton, of London, the second prelate of noble birth since the days of Henry the Eighth. Both these prelates had previously been diocesans of Oxford; they died in the first quarter of the eighteenth century. In bygone days, English bishops, like Scottish baronets in the last century, saw no humiliation in apprenticing their sons to honest trading vocations. There was an old dignity in it, as there was a majesty in the diction of bill-acquittances, which freed the payer from all demands whatsoever, "from the beginning of the world to the date of these presents!"

One would suppose that hard drinking and unclean living would render a man careless of refinement, but Lord Lovat wrote his letters on gilt-edged paper, and enclosed them in envelopes! Erskine of Grange, mad with liquor, and disgusting for blasphemy and brutality, was a pious, sober, gentlemanlike fellow in his "intervals." These loose patrons were often ill-served in their ministers. One of the latter tries to induce Dunbar to prefer him to a vacant church, on the promise that the applicant will be ready to marry *any friend or relation* that Dunbar may have to appropriate. Our own domestic chaplains, too, in those days, often married my lord's mistress or my lady's woman. But those chaplains, easy-going personages as they were, were at least not so cruel as some of the Scottish clergy, of whom it is recorded that they forced poor ignorant women into confessions of witchcraft, kept them to their extorted confessions by a system of terror, and, if the hapless wretches escaped the law, facilitated their being brutally murdered at the hands of mobs, to style whom "savages" would be to libel the noble race who once ran wild in woods.

It would be natural to suppose that it was only those addicted to strong drink who could be thus cruel; and there were, doubtless, many shining examples among the Kirk ministry. But in the happily bygone days, when port wine was placed before the Judges on the bench, and the empty decanters replaced by magnums, there was a singular mixture of practical good sense with the tipsy folly. Here, for instance, is Forbes of Culloden, as drunk as Cassio, yet far more soberly logical. He writes to Dunbar of Duffus as follows:—

"Tuesday, 28th Sept. 1742.

"My dear Sir,—I told you that I could not do myself the honour to witness the interment of your worthy father. This is to tell you that I have been drinking, this whole day, with our Magistrates and Town Council (God bless them), and am, just now, almost unfit for your conversation; and therefore choose to go home rather than expose myself; which I hope you will approve of. I hope you will ever believe that I am, with the greatest faith and truth, my dear Sir, yours to serve you, WILL. FORBES."

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But for further characteristics of how men lived, honoured, or abused life in the past century, we must refer our readers to the volume itself, while we have yet space to devote a line to what is far more interesting,—the ladies.

Among the illustrations of female life, we meet with governesses who teach sewing and dress hair, as well as play on the "Manicords." Young ladies swallow their gilded pills of a morning, in a glass of ale. Mothers expectant are ordered, at a critical period, to take snuff, or what may provoke sneezing! They who travel to London have their letters from home very circumstantially addressed, as, for example, one "for Mrs. Mary Stowel at Whitaker's in St. Andrew Street, next door save one to the blew balcony near the sun dyall near long aiker, London." Occasionally, these letters were long upon the road. "There is no news," writes an Edinburgh gentleman to a friend in Moray, "our Edinburgh mail being returned in a mistake for the London mail, and *vice versa*." The usual complaint of extravagance of dress in the humbler class of females then prevailed, and Scotland is said to be galloping to ruin, because "You will not know a shoemaker's or a tailor's daughter by her dress from a lady of the first rank in this place." Some of these ladies of first rank did not lose time by asserting their right and capability to exercise offices commonly undertaken by men, but exercised them without scruple. There is a letter from Jean Grant, the lady of Arndilly, about the mares in her own stables, and the stallions in those of Dunbar of Newton that would do credit to the most experienced breeder of horses. The gallant editor, however, feels constrained to introduce the letter in question with the deprecatory legend of *Honi soit qui mal y pense*. Those ladies were, manifestly, strong-minded, as their mothers and grandmothers had been. When Lord Duffus killed Ross of Kindecane, in 1688, and fled in consequence, his mother, Lady Seaforth, wrote to him, "No man thinks ye could have done less; or that ye could have borne with what ye met with." His lordship's wife, "Meg," on the other hand, does not even allude to the manslaughter, but "I can slip no occasion," she says, "but I most wait you," and she "hops" that the Lord may "bliss, direk, and protek you." A little later, the ladies begin to spell with more accuracy. The Duchess of Gordon pens a comprehensive criticism on Motley's 'Imperial Captives,' in which tragedy, Quin was making Lincoln's Inn Fields Theatre echo with his thundering phrases. Not that the duchess had not a soul for themes more tenderly illustrated. She reads and lends Ovid's 'Art of Love,' and writes to the fair friend who returns the glowing volume, "I am glad the 'Art of Love' pleases you; I thought it very pretty, and did not imagine a subject of that nature could have been quite so modestly expressed as to be of so good use to us lads as it really is." While some ladies were studying 'The Art of Love,' others were promoting more active enjoyments. The Hon. Anne Stuart writes, in 1723, to Mrs. Dunbar:—

"They have got an assembly at Edinburgh, where every Thursday they meet and dance from four o'clock to eleven at night; it is half-a-crown the ticket, and whatever tea, coffee, chocolate, biscuit, &c., they call for, they must pay as the managers direct; and they are the Countess of Panmure, Lady Newhall, the President's Lady, and the Lady Drummeller. The ministers are preaching against it, and say it will be another horn order: it is an assembly for dancing only."

This sprightly Anne Stuart writes as only ladies can write, of matches expectant and actual marriages. Brides float before us in

"white velvet trimmed with silver." Disappointed damsels are supposed to wear "cockades of willow-green," for rich lairds who have looked, and ridden away. One remarkable bride, who married Major Erskine, "the most magnificent marriage that has been in Edinburgh of a great while," was "in a crimson velvet smoke petticoat, trimmed with a silver or gold arras (I have forgot which), and a cherry satten hoop. She had three sute of cloaths, viz., a white satten, a blue podesoy trimmed with scolopt open silver lace above the knee, and a green stuff with gold flower, all very pretty." At one wedding, we only get a glimpse of the bridegroom. "Lord Binny's cloaths were fine yellow cloth, richly laced with open silver, which was, I think, a comical choice." On all the "noces et festins" going on around her, the bonnie Anne Stuart cheerily remarks:—

"So of four of five Anne Stuarts that were last winter in town, there remains but me, and I know not whither to be ashamed of being behind with those lads, or proud of keeping memory of that name; some say the latter, and that I ought to continue so to do, and not follow the example given me, but I am not as yet positive to follow that advice, and I believe you will think I should not be rash in my resolutions."

We kiss the hand of this amiable and sensible woman, one of the brightest figures in a book crowded with pleasant sketches of men and their actions, and for which all who love to contemplate pictures of a bygone period will feel grateful to the "late Captain of the 21st Fusiliers."

The Private History of a Polish Insurrection, from Official and Unofficial Sources. By H. Sutherland Edwards, late Special Correspondent of the *Times* in Poland. 2 vols. (Saunders, Otley & Co.)

WHILE Kratos and Bia are chaining Prometheus to the rock, our sympathies are completely enlisted on the side of the prisoner, and we are little inclined to ask whether it was by his own fault that he incurred such suffering. It is impossible to avoid feeling compassion for the noble captive, whom no insults can degrade and no threats can terrify, and who, in spite of bodily and mental pain, maintains his strength of purpose and of will unaltered, braving the extremes of heat and cold, the chafing fetter and the gnawing vulture, rather than bow down before the tyrant who has overpowered him. But however grand may be the picture of an immortal being thus suffering, while all creation travails together with him, the spectacle is simply a sad one when the actors in it are mere mortals like ourselves, and the sacrifice is of a kind from which no discernible advantage is to be derived. In such a case, while we nurture a just indignation against the oppressor, we should also try to discover how far the oppressed are to be held responsible for their sad position; and if we find that they brought it upon themselves, we cannot possibly acquit them of blame, though our feelings towards them may partake far more of sorrow than of anger. The position now occupied by Poland is as sad a one as can well be imagined:—her independence gone, her old institutions abolished, her charters annulled, her position among nations annihilated, her strongholds in the hands of the enemy, her treasures scattered to the winds or divided among the spoilers, her fields stained with the blood of many of her noblest sons, her once happy homes darkened by mourning worn for those who have perished during the late years of tribulation, or saddened by the absence of others who are wearing out their lives as captives in the lonely dungeon or as exiles on the

dreary steppe. We are fully entitled to cry out against Russia for the remorseless severity with which she has crushed the insurrection; but before we charge to her account all the evils which have befallen Poland, we ought to inquire whether the Poles themselves are not to a certain degree answerable for the misfortunes of their country, how far they were justified in entering upon the course which led to such calamities, and to how great an extent they ought to be praised or blamed for their conduct after they became compromised to it.

Two years and a half have elapsed since Mr. Edwards's account of 'The Polish Captivity' was reviewed in our columns. At that time there seemed to be a chance of the captivity coming to an end, for the prospects of Poland appeared far brighter than they had ever been since 1830. The country was up in arms against its oppressors; the Russians were said to be suffering defeats in all directions; a great general appeared to have risen among the patriots in the person of Langiewicz, and the Western Powers were believed to be on the point of declaring themselves in favour of Polish independence, and prepared to go to war in its behalf. A fresh thrill of exultation and delight was felt throughout England and France as the news of each Polish victory arrived, and the feeling was shared by every people, and by almost every Government in Europe. Even Austria chuckled over the vexation of its partner in spoliation, and for once the Papal Government and that of the King of Italy found a point on which their sentiments were akin. To Berlin alone could the Court of St. Petersburg look for sympathy and assistance, and even there it was only in official circles that the Russian side was popular, for the hearts of the people beat in full accordance with those of the Poles. From every city in which political proscriptions are accustomed to take refuge, a stream of Polish exiles poured steadily towards the frontier of their native land, full of expectations that were not to be realized, and animated by a hope that was too soon to prove of that kind which makes the heart sick. Day after day the tide set in the same direction, bearing along with it, among many turbulent and mischievous spirits, others who were actuated by the purest and noblest impulses; all of them hoping to recover a home in their native land, but most of them doomed to find there death or captivity, or at least to be once more driven thence into exile. How unreasonable these hopes were, and why they were so entirely frustrated, Mr. Edwards fully explains in the first of the two volumes now before us. In it he enters into a full account of the causes which led to the insurrection, the intrigues by which it was brought about, and the incidents which marked its earliest stages. In the second he gives a graphic description of the state of the country, as he saw it, while the struggle was going on, and of the two contending parties.

Every one knows well how obstinately the conflict was maintained, and how disastrous was its termination to the Poles; but few are aware of the true causes which led to its rise and contributed to its development; and very little information has as yet been laid before the public with regard to the men who brought it about, or the Secret National Government which they organized. An air of mystery has hung about their proceedings, and little has hitherto been known of them beyond the strange stories which were circulated from time to time,—of midnight meetings in subterranean passages, of traitors condemned by courts composed of masked and hooded judges, from whose sentence there was no appeal and

no escape, of domiciliary visits from which neither the palace nor the hovel was exempt, and of corpses found nightly in the most crowded streets of the city or on the loneliest wastes of the open country, the dagger which had killed the victim bearing a label stamped with the well-known device of the Insurrectionary Committee. So perfectly was the secret of the modern Vehmgericht kept that the agents of the Russian police were completely baffled in their attempts to discover its members or to prevent the execution of its decrees. The information which Mr. Edwards gives on this subject will, therefore, be as new as it is interesting to the great majority of his readers.

Long before the insurrection broke out, the Poles had been making their preparations for rebellion. During the Crimean war their hopes rose high, and if they had seized that golden opportunity they might have infinitely bettered their position, even if they had failed to achieve their independence. But they listened to the advice which came to them from Paris, earnestly recommending them to remain quiet—advice which seemed the more reasonable at that time, for the Emperor Nicholas was still alive, and Russia, "pressed as she was on the Baltic and the Black Sea, yet found means to keep one hundred thousand men in Poland." But as soon as a monarch of a milder character ascended the Russian throne, and the iron pressure of the late Czar's hand was taken off Poland, the Poles began a course of open agitation which gradually strengthened into insurrection. Before 1830 their feelings of enmity towards Russia had been, for the most part, confined to the Imperial Government and its officials; but the thirty years which ensued brought with them so much suffering and oppression that the whole Russian nation had, in 1863, become hateful to the Poles, that is, to the educated classes, for the peasants were but little interested in the matter. Directly after his accession, Alexander the Second commenced a series of reforms which materially improved the position of his Polish subjects, and left them, theoretically, little to desire beyond their independence. In reality, however, these reforms were deservedly distrusted by the people for whose benefit they were introduced, for the Russians exhibited but little scruple in breaking the good laws of which they boasted so highly. Seeing that they had gained something, the Poles naturally proceeded to crave for more, and having discovered what they considered a constitutional means of agitation, they took every opportunity of using it. Demonstrations became the order of the day, processions filled the streets of Warsaw, and the Russians became more and more uneasy as they witnessed these increasing meetings of men who, though unarmed, wore a by no means peaceful aspect. At length a collision ensued between the troops and the populace, and the "Warsaw Massacres" destroyed all hopes that remained of a friendly understanding between the Czar and his Polish subjects.

At this period the Poles were divided into two parties, the "whites" and the "reds." The former represented the aristocratic, the latter the democratic element of the nation. Each had its own organization; that of the whites being based upon the plan of the late Agricultural Society, while the reds founded theirs on the models offered by the revolutionary committees of the various capitals of Europe. The members of the former were mostly in favour of strictly constitutional resistance, hoping for the best from Russia; those of the latter party were for open rebellion and an immediate appeal to arms, distrusting the Russians fully as much as they hated them. The

first meeting of the chiefs of the party of action took place on the 17th of October, 1861, when it was resolved to organize a "National Committee," to be divided into three sections, of which the first was to attend to the propagation of patriotic ideas, the second to financial affairs, and the third to the enrolling and arming of the intending combatants. The Committee started with less than 600*l.* at its disposal—a sum chiefly supplied by the inferior Government officials, the association of hackney-coachmen, and the company of house-porters. But before the second meeting of the Committee, money began to pour steadily into its coffers; and in the course of a few months a general tax was levied, and in due time paid. Early in 1862, Provincial Committees were formed throughout the kingdom, and in October that which sat at Warsaw became the "Central National Committee." All this time the moderate party, represented by the White Committee, had been losing ground; but still they maintained their purely defensive position, and refused to join the agitators who were for open war with Russia, till the year 1863 brought with it the fatal Conscription. Just before Wielopolski carried out that suicidal measure, a section of the Central National Committee had recommended an immediate outbreak; but the majority had refused their sanction to the plan. This occurred on the 3rd of January, 1863; but on the night of the 14th the forced levy was executed at Warsaw, and all hopes of a peaceable issue to the struggle vanished. From that moment the moderate party was of itself powerless, and nothing remained for it but to join with the party of action. Far from the insurrection being an aristocratic movement, the aristocrats were almost to a man opposed to it, until they found that they had no longer any option between joining it or appearing to espouse the cause of the enemies of their country.

On the 4th of March, 1863, a meeting took place at Cracow, at which a union was brought about between the two parties; the White and Red Committees were abolished, and the direction of what was now a national movement was placed in the hands of a central power. Langiewicz was appointed Dictator; and the Government acting in his name was divided into four sections, of which only one, that of Foreign Affairs, was intrusted to the moderate party. The insurrection was now fully organized, and all that remained for its leaders was to carry it out to the best of their ability. At first, it almost seemed to distant spectators as if the unassisted efforts of the Poles might work out their own deliverance, for the attempts of the Russians to quell the rebellion were singularly unsuccessful; but if the illusion was ever shared by any of the leaders of the moderate party, it was soon dispelled. The defeat of Langiewicz put an end to the movements of the insurgents in the open field; and from that time all that could be done was to prolong the rebellion, in the hope that the terrible spectacle offered by the suffering country might stimulate the sympathy of the Western Powers, and induce them to turn their "moral support" into an armed intervention. Mr. Edwards is of opinion that "if the Polish agents in Paris and London had been told plainly that under no circumstances would war be undertaken on behalf of Poland, the insurrection would probably have collapsed after the fall of Langiewicz." The Poles had trusted that the Western Powers would supply them with arms and men, and all that they really got was a series of State Papers. "Lord Russell," says Mr. Edwards, "thought he could tell the Russian Government how to pacify Poland and

satisfy the Poles without destroying the Russian Empire. Give them a few things that they already had, and a few more that they didn't want, and not one particle of what they asked for, and Lord Russell was quite sure that they would be contented." M. Drouyn de Lhuys and Count Rechberg were of the same opinion; but all that the three statesmen gained was the memorable rebuke, the administering of which made Prince Gortchakoff so popular in Russia that at present "in every Russian printshop, under every archway where 'pictures for the people' are to be found, at every railway book-stall where photographs of living celebrities are offered for sale, there the clever, intelligent, by no means unamiable, but decidedly not frank, physiognomy of Prince Gortchakoff is to be seen." Western diplomacy eventually withdrew from the encounter, and the Poles were left to fight out their battle as they best could.

It is, in general, very difficult for a stranger to obtain satisfactory answers to the questions which arise after such a contest; for the evidence adduced by the contending parties is of so conflicting a nature, and the reliance to be placed upon their unsupported testimony is so small, that the inexperienced inquirer is likely soon to retire, baffled, from the quest. In the present case, however, he has the immense advantage of being able to call a witness who is thoroughly well acquainted with the events which have taken place, and is familiar with many of the persons concerned in them, and whose narrative of what has occurred may therefore be accepted without misgiving. Mr. Sutherland Edwards has lived much among both Poles and Russians, and has been especially brought into contact with many of the leading men on the Polish side during the late insurrection. He has heard all that they have to say, and he is conversant with their organs in the press; he has repeatedly visited their country; and made friends among their people, and he has even been, to a certain extent, a confessor in their cause: so that, in discussing their affairs, he speaks with no slight weight of authority; and in addition to these qualifications, he possesses the faculty of weighing evidence, of seeing both sides of a question, of relying on judgment rather than on prejudice, and of valuing a friend without thinking it necessary to abuse that friend's opponents. His present account of the rise of the recent insurrection, the causes which led to it, the men who were engaged in it, and the results to which it has led, is characterized throughout by excellent judgment and thorough impartiality. He has given the Russians credit whenever they deserved it, and he has clearly shown us the view they took of the whole affair, while at the same time he has not failed to denounce the insufferable evils to which their rule gave rise, and the inexcusable acts of which they were guilty when their victims rose against them. He has dwelt upon the many merits to which the Poles may justly lay claim, and he has proved the absurdity of some of the popular prejudices against them; he has done full justice to their courage, their ability, and their noble self-sacrifice; but he has not hesitated to state his conviction that the insurrection was from first to last a mistake, as far as the general body was concerned, and, in regard to the small section of fanatics who precipitated it, a crime. The natural consequence of this method of treating the subject is, that neither side will be satisfied with his version of the story. The Russians will declare that they are calumniated, and that he is no better than a revolutionist; while the Poles will assert that he is a lover of despotism, and incapable of appreciating the true patriotic spirit. We,

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however, who are far removed from the scene of the conflict, and are uninfluenced by the bitter feelings to which it naturally gave rise, may recognize and value the impartiality of a writer who has enabled us to arrive at the truth of disputed facts, and to correct our judgment with regard to a very confused page of contemporary history.

It is a melancholy picture which Mr. Edwards's letters from Poland, during the year 1863, present of the state of the country, and one in which neither of the contending parties is represented in very favourable colours. He never could bring himself to sympathize thoroughly with the National Government, "of which one of the first public acts was to get a half-witted fanatic to fire at the Grand Duke, and one of the last to throw shells into the carriage of Count Berg," though he could understand the feelings of a Pole whom he questioned on the subject, and who replied, "Were you ever violently in love with a dancer? You hear all sorts of things said against her; things that are notorious, that you can't deny, that you try in vain to explain away, and that finally, all you can do is to shut your ears against. That is our position with the National Government. We will do anything for it, make any sacrifice for it, because it is a Polish Government, and because we adore everything that is Polish; and we try not to think of the numerous actions we wish it had never committed." And if the Poles at times behaved ill, the Russians were constantly behaving worse. Their treatment of their prisoners was often disgraceful, and for many of the executions by which they attempted to strike terror into their foes there was little or no excuse to be made. The feelings of the combatants had been too much embittered to allow of their fight being fought out in a generous and chivalrous spirit. The blows they struck were of a deadly nature, and the wounds they inflicted will take long to heal. Many a year must pass away before Poland can recover from the result of the struggle which it maintained in desperation until its strength was utterly exhausted. Meanwhile the new race of peasant proprietors formed by the Russians from the labourers on the confiscated estates will have been developing itself and undergoing the influence of new ideas. With the possession of property, patriotism will not improbably accrue to them, and the ruin of the old body of landowners may result in the rise of a new class of freeholders in whom the national cause may find warm and intelligent adherents. The drama of the Polish captivity is not yet played out, and Time may still bring about one of its strange revenges.

NEW NOVELS.

Mildred's Wedding: a Family History. By Francis Derrick. 3 vols. (Warne & Co.)

Like most ancient maxims, the one that allows truth to be so often stranger than fiction is the victim of a vast number of abuses; and nowhere more than in the domain of fiction itself. In real life, happily for all of us, a skeleton in a cupboard is, at best, almost as rare as a porpoise at Hammersmith Bridge; and while we all know that it is quite within the bounds of possibility for the accidental upsetting of a Thames pleasure-boat by the one, or the discovery of the other to cause romantic results, a story hinged on either catastrophe would be just as unreal and unsatisfactory as it would be injurious,—the reason being, that no fiction can be pronounced pleasing which represents Dame Nature to be incomprehensible.

The imaginative author of 'Kiddle-a-Wink' has not, indeed, chosen for the corner-stone of

his first three-volume novel a skeleton in a closet, but literally and boldly, a skeleton on the house-top; and on this he has succeeded in building, it must be confessed, a superstructure that, in its own peculiar line, does him great credit. 'Mildred's Wedding' is a book which (whatever else is to be said about it) nobody who has once begun it can contentedly lay aside till he has finished it. Like a skilful architect with a bad design to go upon, Mr. Derrick has made the very best of his subject that could be made of it. Its grotesque artificiality and exaggerated sensationalism once forgotten, it amuses and enthralls from beginning to end. In a word, if the world it dreams and tells about were only some other, and nothing like this that its readers are supposed to inhabit, the book would be altogether clever.

As it is, we lay it down with the one reflection, that we have been wasting sober thought on dream-land,—puzzling our brains over extraordinary children, who, if they ever exist at all, never grow up "to write out the eventful history of their youth,"—racking our memories with labyrinths of genealogy, complicated relationships, doubtful marriages, and a vague medley of illegitimate families, "in whose midst all order festers," and whose chaos nothing short of a miracle could reduce into order again,—losing ourselves in intricacies of craft and mystery, and crime, in which all the probabilities of detection or law are utterly disregarded,—resigning our common-sense, in fact, into the magic hands of Mr. Francis Derrick, to find at last that he has been playing conjuring tricks for our edification; with a silly, sentimental, pseudo-religious, wicked old maid for a wand, a consistent idiot for his table, and a supernatural girl for his machinery.

That the author is, as we have said, a skilful architect, and thoroughly at home in the task which he has chosen for himself, will be evident to anybody who glances at any page of the book, for a moment. In respect both of its diction and its metaphors, this supposed autobiography of "a rare nature" is equally far-fetched, far-sighted, obscure, and involved, as its subject-matter. To discover "tongues in trees," &c., is an achievement which, beside its heroine's daily thoughts and soliloquies, sinks into sober-minded insignificance. In her earliest childhood she perceives that the lady who stands awaiting her arrival in the distance is "like her fate watching for her"; and in whose guardianship she is to be "a fainting Undine . . . clutched by the cold hand of the ungenial earthly gnome, who is to hold her in thrall through many vexed years." As she grows up, her friend strikes her as, in turn, "the pale shadow of some martyred saint or suffering virgin in faded rose, with golden aureole dimmed and broken," "a grey, cold viper," and "moonlight, clear, glittering, shimmering" (whatever that may mean) "like a pale spirit on the waves, in a sheer cold, unfathomable, beautiful." To her ears a footfall is like "the hiss of a creeping snake"; and in her eyes housemaids are "like streaked apples, washed and polished to a shining red." Our readers will, we are sure, agree with us, that having once chosen such a heroine as this, Mr. Derrick is no less consistent than he is ingenious in his choice of materials with which to build her "a Family History." Nothing less romantic than murders, shipwrecks, sudden deaths, somnambulists, "the duality of the mind," "the intellectual powers," and "natural magic," were worthy of her; and she has them all. To those who approve of tales of this class we can commend none more honestly or more cordially than 'Mildred's Wedding.'

All about the Marsdens: a Chronicle of Every-day Life. By Mrs. Waller. 3 vols. (Newby.)

Mrs. Waller does not tell us whether this production is intended for childhood or mature age; but if the recommendation seemed likely to be necessary, we should fervently advise everybody who has reached years of discretion—including Mr. Mudie—to show their discretion by leaving it alone. They need have no curiosity at all "about the Marsdens." It is a very harmless family;—a marvellously theological family, and, consequently, an eminently uninteresting one; and none but birds of the same feather are allowed to flock together under the shadow of these three volumes. As to children, the case may be different. Parents who still cling to the old-fashioned custom of administering physic in jam may, very probably, approve of the same principle being applied to religion; and if they have a further wish to give their children a general distaste for novel-reading, the recollection that persons who, in infantile days, have been dosed through the medium of jam, rarely make themselves ill with it in more advanced age, will supply a strong recommendation to this Every-day Chronicle. We can think of no other; and, to speak honestly, have no wish to hunt for any. It is a style of book of which we utterly disapprove; and one the only excuse for which is, that very few people will read it. A good sermon is good at all times. A good novel, as times go, is worthy of all encouragement. A good sermon, blended skilfully into a good novel, deserves respect and attention, whether we agree with the principle or not. But when three volumes of silly sermonizing truisms are bound up in the disguise of fiction, and studded with just enough of novelism to make the delusion visible, the result is a *monstrum informe, ingens*, without—in this particular case—a solitary redeeming quality.

We have spoken so strongly that to run no risk of doing the author injustice, we allow her to speak for herself once. The following is a thoroughly fair specimen. It is one of the utterances of Miss Madeline Marsden—a young lady given to "solitary musings and perambulations," possessed with a frantic longing to do something remarkable, overwhelmed with reminiscences of the glory and zeal of the primitive Church, and indignant at being advised to "conform to the customs of society." "Never!" exclaimed Madeline, passionately; "I will die before I relinquish my principles, or pander to prejudices for the sake of peace. (Mrs. Waller seems particularly powerful, all through the book, in the letter P.) It is not what I think, but what I have suffered, which has undermined my health; still, rather than give in supinely at the first pang, I will endure persecution and injustice to the death."

We have intimated that there is a frugal dash of worldliness occasionally to be found, even in such characters as the above. Mrs. Waller, however, evidently does not feel at home on this point; and some of her compromises between God and Mammon are almost comic in their excessive laboriousness. Witness the following dialogue between two more members of the Marsden family, on receiving news of a brother's death: "With reference to Flora (one of the new-made orphans), her present sorrow may have a vivifying influence. I cannot but believe that the children of such parents as your dear uncle and his wife will eventually be, with them, partakers of their spiritual inheritance."—"And how is it with their earthly inheritance?" asked Mrs. Marsden: "will they be altogether dependent on your brother, my dear?"—"I should hope not," he replied.

"That would indeed be a discipline for Madeline."

We must not conclude without one admission. Mrs. Waller has succeeded in devising one "mystery" to build her plot upon; and such a mystery, we venture to affirm, has never run through three long volumes before, and, in all probability, never will again. We will not divulge it: we leave it for her readers in all its freshness and luxuriance. We give them fair warning that they will be surprised; and when they have unlocked its cupboard, and clutched the skeleton, and comprehended its secret, and mastered the moral machinery of the saintly wife and mother, who finds positive pleasure in the thought of her dearly-loved but deserted husband committing bigamy, to crucify her own proud flesh,—when our readers have done all this, let them remember to be grateful to us for not doing as we might have done, and telling them, in three rude lines, "all about the Marsdens."

The Tragedies of Sophocles: a New Translation, with a Biographical Essay. By E. H. Plumptre, M.A. 2 vols. (Strahan.)

Mr. Plumptre, who has long been known as one of the theological professors at King's College, London, introduced himself not long ago to readers of poetry in a volume of thoughtful and pleasing studies in verse from the Old and New Testaments. He now appeals to the same class with a work of a different kind, of at least equal difficulty, and, in some respects, greater pretensions,—a complete translation of the Tragedies of Sophocles; more complete, indeed, than any that have gone before it, as it includes not only the seven plays, but a large number of the fragments. His ambition is, not exactly to make Sophocles popular, but to introduce him to a class of readers which is doubtless on the increase,—those who, though highly cultivated, are unacquainted with Greek. While eschewing notes of all kinds, not only on textual difficulties, but on matters of more general interest, he has prefixed to his translation a highly elaborate biographical essay, which proposes to set the scanty facts of the poet's life in the clearest attainable light; the results of Continental criticism and of the translator's own study of his author being embodied in a form which is that not of the mere scholar, but of the literary artist. The conception is a worthy one; and if the execution does not in all respects correspond to it, quite enough, we think, has been attained to justify us in recommending the work to our readers, and congratulating Mr. Plumptre on the successful employment of his professional leisure.

No one who knows the previous translations of Sophocles will doubt that there was room for a new one. Perhaps, indeed, Mr. Plumptre dismisses his predecessors a little too summarily in his Preface. He may have acted judiciously in "neither tempting Nemesis by censuring, nor propitiating her by praising them"; but we think he ought to have been able to profess more than "the scantiest possible acquaintance with them"; and we are quite sure that he ought not to have confounded Franklyn's date with Potter's, and *vice versa*, or spelt the name of the former as he would spell that of Benjamin Franklin; though in this last inaccuracy we suspect he has Lord Macaulay to bear him company. But though Franklyn, Potter and Dale each had merit enough to make him pass in his own day for a fairly good translator, none of their works is of that excellence which has been able in a very few cases to carry a translation down from the period in which it was produced

into other generations, where other literary fashions are in vogue. Judged as we should now judge them, Franklyn is occasionally vigorous, but preserves neither the language nor the manner of his author, while his choral odes are little more than indifferent poems, written on the same subjects as those of the original; Potter, if a good deal closer, is somewhat tamer, moving stiffly along the ground, but rarely or never rising above it; Dale, with more flow and sweetness than either, is nevertheless conventional, and reminds us too often of the prize poet or magazine-writer of forty years ago. The last quarter of a century has been remarkably fertile in experiments in translation; and though many of these have been failures, there can be no doubt that they, and the criticisms they have evoked, have had a considerable effect on the public taste, and prepared it to expect something different from what satisfied it during the last century and the first thirty years of the present. The advances, too, which have been made among scholars in the interpretation of the Greek dramatists may be said to have rendered new translations highly desirable, if not absolutely necessary. A minute student of Virgil, taking up Dryden's version, will find a thousand characteristic beauties of language overlooked or slurred over; but he will very rarely come upon an actual misconception of the sense. But the choral odes in such works as Potter's *Æschylus*, over and above a general vagueness of rendering, are disfigured by mistakes of interpretation, which the world has so completely outgrown that it requires a considerable acquaintance with that branch of the "history of human error" to apprehend and thoroughly expose them.

Mr. Plumptre's translation differs from those of his predecessors in being throughout in blank verse, choral odes and dialogue alike. As to the fitness of blank verse for the latter, he apprehends that there can be but one judgment; about its appropriateness to the former, the lyrical part of the Greek drama, he speaks more doubtfully, admitting that to sacrifice rhyme is to sacrifice a great part of what will give an English reader pleasure, but contending that regular rhyme would import a movement into the odes which is alien to that of a Greek chorus, while rhymes occurring unexpectedly or at distant intervals are felt as an interruption rather than as a delight. We fear we shall appear very heretical when we say that we think it an open question whether in a translation of a Greek play dialogue as well as chorus ought not to be in rhyme. English dramatic blank verse, in the hands of a really practised writer, is apt to remind us of the manner of its great Elizabethan masters; it becomes something Gothic, romantic, illimitable; the Greek tragic iambic, even where it represents strong emotion, is classical, symmetrical, statuesque. By far the most spirited and poetical translation of a Greek play with which we are acquainted is Symmons's forgotten version of the *Agamemnon*; but it is Elizabethan and un-Hellenic to the backbone. With regard to the choruses, at any rate, the weight of authority is decidedly against Mr. Plumptre. One great supporter he has among recent writers, Prof. Arnold, whose 'Merope' and 'Fragment of an Antigone' are, we gladly admit, worth a hundred criticisms on Greek dramatic art. Mr. Plumptre strangely omits to mention Prof. Arnold's name; and in both Preface and Introduction, while he speaks of Mr. Swinburne, whose practice in this as in most other respects is sufficiently unlike his own, as the author of "the most masterly reproduction of the form of Greek tragedy which English literature can boast of." Yet with all our admiration

for what Mr. Arnold has accomplished in blank verse, we venture to doubt whether the author of 'The Harp-player on Etna' could not have done something equally Greek and still more pleasing in rhyme, at the same time that we would suggest that this wax-work fidelity of reproduction may perhaps be more in place in an imitation, which, after all, is sure to have much that is modern about it, than in a translation, where the chief danger is that of being stiff and un-English. To be really pleasing seems to us to be the one indispensable requisite for a translator; if he cannot attain this, his occupation is gone; and it is difficult to be really pleasing, as we have remarked on more than one occasion of late, where the metre adopted has not been proved, by ample experience, to be congenial to English literature. We are not so well read in Anglo-Saxon and Spanish as Mr. Plumptre appears to be; but *prima facie* we do not see why a translation of a Greek chorus into one or the other language should not be executed with alliterations or assonances, as the case may be, supposing those to be the natural forms which the lyric poetry of each nation respectively takes. Hebrew parallelism, to which Mr. Plumptre also appeals in proof of the absurdity of rendering one language by the characteristic forms of another, is obviously a different case, as there the difference is not one merely of general rhythmical movement, but it affects radically the grammatical and rhetorical structure of every individual sentence. Besides, we are by no means convinced that blank verse is in any great degree more capable than rhyme of producing effects like those produced by the original. Take the conclusion of the last chorus in the 'Ajax,' the sentence which ends with the words *τὰς ἱερὰς ὁπὰς προσιποῖμεν Ἀθήνας*. Here, we readily own, is an effect which no rhymist can hope to represent—that produced by making the beloved name of Athens the last word of the ode. But is Athens a word which would form an appropriate close to an ode in blank verse? We think not; and so, apparently, does Mr. Plumptre, whose rendering of the clause in question is

That there we might hail in our joy
Athens, the holy and great.

At any rate, we must express our regret that Mr. Plumptre should not have held himself bound to reproduce that precise correspondence between strophe and antistrophe which forms such a notable feature of Greek tragedy. He treats it as a mere question of musical effect, and considers that with the absence of music the occasion for any such correspondence disappears; but surely it is a question of poetical effect also. A study of one of Mr. Arnold's choruses (take, for instance, the last ode in 'Merope'), side by side with one of Sophocles', would, we think, convince him that much of the peculiar effect of the Greek depends on the exact balance of rhythm with rhythm, and not unfrequently of word with word. Milton, it is true, did not think this necessary; but Milton went further, disregarding altogether the division into strophe, antistrophe, and epode—a deviation from the regular Greek type into which Mr. Plumptre evidently would not wish to follow him.

But we must give our readers a specimen or two of Mr. Plumptre's execution: and, first, of his dialogue. We select the celebrated reply of Antigone to Creon.—

CREON. Didst thou then dare to disobey these laws?
ANTIGONE. Yes, for it was not Zeus who gave them forth,
Nor Justice, dwelling with the Gods below,
Who traced these laws for all the sons of men;
Nor did I deem thy edicts strong enough,
Coming from mortal man, to set at naught
The unwritten laws of God that know not change.

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They are not of to-day nor yesterday,
But live for ever, nor can man assign
When first they sprang to being. Not through fear
Of any man's resolve was I prepared
Before the Gods to bear the penalty
Of sinning against these. This I should die
I knew, how should I not? though thy decree
Had never spoken. And, before my time
It should die, I reckon this a gain;
For whose lives, as I, in many woes,
How can it be but death shall bring him gain?
And so for me to bear this doom of thine
Is nothing painful. But if I had left
I should have given them pain. But as things are
Pain feel I none. And should I seem to thee
To have done a foolish deed, 'tis simply this,—
I bear the charge of folly from a fool.

Without committing ourselves to every word of this version, and noting, by the way, a mis-translation of *κείνους ἀν' ἡλγουν, τοῖσδε δ' οὐκ ἀλγύνουσι*, we are mistaken if the English does not preserve much of the simplicity, grace, and dignity which characterize the Greek. As to the structure of classical blank verse, supposing that blank verse is to be used in dialogue, we agree with Mr. Arnold that the pause in general should be at the end of the line; but we readily allow that in this and other passages Mr. Plumptre has used the modern licence of breaks and pauses with judicious forbearance, so as not to disturb the general effect, or suggest Elizabethan associations. We regret, however, that in those passages of the dialogue where in the original two speakers converse in single lines, Mr. Plumptre has not unfrequently allowed himself to depart from the structure of the Greek, distributing the speeches without regard to symmetrical proportion. There is no more characteristic feature of the Greek drama than these *συναγωνίαι*, as they are called. They are redolent throughout of the rhetorical and sophistical atmosphere in which Athenian tragedy grew to maturity; and anything which interferes with the balance of repartee, the *quid pro quo* correspondence of question and retort, destroys in its measure one of the most salient impressions which a translator of a Greek play can communicate to an English reader.

We now take a sample of the choral odes, from 'Œdipus the King':—

Who was it that the rock oracular
Of Delphi spoke of, working
With bloody hands his nameless deed of shame?
Time is it now for him
Swifter than fastest steed
To wend his course in flight.
For in full armour clad
Upon him darts with fire
And lightning flash the radiant son of Zeus:
And with him come in train the dreaded ones,
The Destinies that may not be appeased.
For from Parnassus' heights, crenelated with snow,
(Gleaming, but now there shone
The oracle that bade us one and all
Track the unnamed, unknown one.
For lo! he wanders through the forest wild
In caves and over rocks,
As strays the mountain bull,
In dreary loneliness with dreary tread,
Seeking in vain to shun
The words prophetic of the central shrine:
Yet they around him hover, full of life.

Mr. Plumptre's superiority to his predecessors is nowhere more evident than in the way in which he deals with the horrors which enter so largely into the tragedy of 'Œdipus.' This is how he and they respectively render the four terrible lines in which Œdipus first fully recognizes his position:—

Plumptre.

Woe! woe! woe! woe! all cometh clear at last.
O light, may I ne'er look on thee again,
Who now am seen owing my birth to those
To whom I ought not, and with whom I ought not
In wedlock living, whom I ought not slaying.

Dale.

Woe! woe! 'tis all too fatally unveiled.
Thou light! O may I now behold thy beams
For the last time! Unhallowed was my birth,
In closest ties united where such ties
Were most unnatural; with that blood defiled
From whose pollution most the heart recoils.

Potter.

Is there a wretch like me? My dreadful fate
Is now unveiled. O light, thy beams no more

Let me behold! for I derive my birth
From those to whom my birth I should not owe;
My dearest commerce I have held with those
Whose commerce nature starts at; I have slain
Those from whose blood the foulest stain I draw.

Franklin.

O me! at length the mystery's unravelled:
'Tis plain, 'tis clear: my fate is all determined:
Those are my parents who should not have been
Allied to me: she is my wife, e'en she,
Whom nature had forbidden me to wed:
I have slain him who gave me life, and now
Of thee, O light, I take my last farewell:
For Œdipus shall ne'er behold thee more.

It is curious to read the successive versions in this reverse order, and to see how every trait of Sophocles is gradually effaced, till the whole culminates in a wordy paraphrase, where the original is simply re-written in the style of a drama of the eighteenth century. Even a person unacquainted with the Greek must see at once the advantage of Mr. Plumptre's severe and, as it were, Biblical mode of speaking on a repulsive subject as compared with the conventionalities of his predecessors; and when we add that he is far closer to his author than they, it will be seen that English literature has considerable reason to congratulate itself on the improvement in the manner of translation which the experience of a century has enabled it to achieve.

If we note, in conclusion, that in some instances (e.g. Œd. T. 428, Aj. 33, 69, 75, 193, in Dindorf's numeration), Mr. Plumptre appears to have misconceived the meaning of his author, it is not with the wish to derogate from the praise which we have already bestowed on him, but in the hope that in a subsequent edition he will exert himself to improve yet further a work of which the merit is amply sufficient to justify the labour of careful correction.

OUR LIBRARY TABLE.

A Descriptive Handbook for the Pictures in the Westminster Palace. By T. J. Gullick. (Bradbury, Evans & Co.)

THIS is an intelligent and well-considered handbook to the pictures in question; it gives a brief account of each, and, with precision which is sufficient for the occasion, describes the processes employed by the artists. The man who goes to Westminster after having read the book, or reads it after a visit, cannot but be enlightened and pleased. Although the descriptions of the pictures are a little tepid, it must be admitted that it would be hard for anybody to be warmer than Mr. Gullick when dealing with the majority of the works. Heartily agreeing with the writer in his estimate of the manner in which Moses was commonly represented of yore, we—even after making allowance for his function of describing rather than criticizing—cannot but marvel at his acceptance of Mr. Herbert's rendering of the character of Moses. After all, we suppose Michael Angelo was not very far wrong in making the leader of Israel vigorous, and giving to his face the dignity of intellect and force of character. Assuredly Moses was not a peevish "ascetic," as he has been painted at Westminster. It is, to a healthy mind, beyond all question that when Moses for the second time brought down the tables to the stiff-necked and rebellious people he loved and served, he did so in no "abstracted mood" of "far-off-looking," and what not else of that peculiarly indefinite sort, which seems to mean so much, but really means nothing at all. To produce this vagueness of expression is one of the easiest tricks in the lowest kinds of Art; nevertheless, it imposes upon many good-natured folks because its very vacuity leaves so much to their own imaginations. A work so "intensely realistic," as we were told this one was intended to be, should not have failed to show how the "abstracted and feeble ascetic of eighty years" could bear the stone tables, which are a load for a pack-horse. The suggestion which avers that there is an entire difference between the treatment proper to representations of the first and second descents of the Law-giver from Sinai, and hints that the Israelites did

not give way to emotion when the latter happened, would be ludicrous but for the good-nature which has prompted it to justify the tameness of the Jews in Mr. Herbert's picture. Of course, nobody believes that even at the second descent of Moses his people had become so idiotically stolid that one could not suspend her thirst as he approached, nor another forget her stagey trick of turning her eyes on an object without at the same time moving her head, an affectation which, in the theatre, is irresistible by the galleries, justly sneered at in the boxes, but wholly offensive here, notwithstanding that the mannerism of the painter may have weakened its effect. It is hard to think that a Prince of Judah would, at Moses's coming, attitudinize to show his "points" and strut as like a tailor as Mr. Herbert made him. We commend to visitors the capital descriptions of Mr. Macclise's pictures in the Royal Gallery, and especially the remarks which suggest the folly and ignorance of those who, having expended 10,000*l.* of national money and occupied the most precious years of a great artist's life, are careless whether or not the labours of the master are seen and he is insulted by the ingratitude which lazily prefers red lions and blue boars in stained glass to the best records of Wellington, of Nelson, and of Macclise.

Illustrations of the Palace of Westminster. Second Series. From Drawings by E. N. Holmes. (Warrington.)

THIS publication comprises two classes of copies of Sir C. Barry's immense pseudo-Gothic building; the one, produced by Mr. Holmes, consists of lithographs on buff-tinted paper, giving perspective, and what may be called pictorial views of parts of the Palace; the second class comprises engravings on steel, by R. P. Cuff, from Mr. Holmes's drawings, to scale and in outline, of the Great, Central and Clock Towers, and one of the "returns" of the façade, showing all their illimitable machine-work in a neat manner, which is creditable to the draughtsman and engraver. The tinted lithographs are, of course, of inferior value, indeed of very small service to the architect, and decidedly uninteresting to the general student who cares for more than a memorandum of the general appearance of the building in question. We could never see the use of such illustrations as these, which are produced, let us explain, in the style of "Nash's Mansions," but inferior to them in brightness and prettiness. In the first case they are decidedly ugly to the sight—see that representing the House of Commons; and, secondly, they fail in respect to that which might really be useful as well as agreeable, i.e., in showing with fidelity and spirit the *chiaroscuro* of the architecture, a quality, success in dealing with which is one of the chief aims of all able architects. The illustrations are accompanied by descriptive letter-press.

The British Hemiptera. Vol. I. *Hemiptera-Heteroptera.* By John William Douglas and John Scott. (Ray Society.)

THIS joint production of two of our most accomplished entomologists is an example of a rigidly and merely descriptive national monograph. As regards the work itself, and the manner in which it is executed, it is sufficient to say that it does not profess to be a popular one, but the strict and hard scientific character which, from its nature and object, belongs to it, is maintained with the greatest care, and the descriptions, both generic and specific, are exceedingly full and complete. The engravings, also, which comprehend an example of each genus, are beautifully accurate. But whilst in all these respects the book is finished in a thoroughly workmanlike manner, the meagre apology for a natural history of the group, confined as it is to less than a score of lines in the introduction, is sadly disappointing, and says in fact little more than that there is nothing to be said. This deficiency greatly detracts from the interest of the work.

So much for the book itself. We took occasion recently to offer some suggestions on the legitimate objects of a publishing body such as the Ray Society; and our readers—those at least who are interested in such matters—will recollect that monographs of British natural history formed one class of the works which we particularly pointed out

as most desirable objects of their patronage. The entomology of our islands is so rich, the indigenous species so numerous, that whilst, on the one hand, it can only be by the separate labour of many heads that it can be efficiently worked, so, on the other hand, it would require the combined agency of some such association as the Ray Society to bring it by instalments before the world.

The necessity of adopting some similar means of producing a series of descriptive works on British Entomology has long been felt; and by the suggestion, and, as we believe, in great measure under the patronage of the late Mr. Spence, with the co-operation of several other distinguished entomologists, a plan was formed and partly carried out for the production of such a series of monographs. It was commenced by three volumes on the Diptera, by Mr. Francis Walker, the great authority on that order of insects; but even this portion was, we believe, never completed, and after the publication of a few more volumes, the undertaking fell to the ground. It was doubtless found that even so enterprising a publisher as Mr. Reeve could not render it sufficiently remunerative, and the failure might possibly have been accelerated by the death of Mr. Spence. Here then is an object worthy of being carried out by the Ray Society, which has, in the work now before us, shown the possibility of producing a volume of nearly twice the extent of any of those to which we have just alluded at a considerably lower price than each of them. We trust that this object, so happily commenced, will, by degrees, be fully carried out.

We have on our table New Editions of *Quedah: a Cruise in Japanese Waters. The Fight on the Peiho*, by Capt. Sherard Osborn (Blackwood & Sons).—*A History of England during the Reign of George the Third*, by the Right Hon. William Massey (Longmans).—*The Recreations of a Country Parson*, illustrated by Robert T. Pritchett (Longmans).—*Waterloo: a Story of the Hundred Days; being a Sequel to 'The Conscript'*, translated from the French of M. Erckmann-Chatrian (Smith & Elder).—*Hawthorne's Transformation*, illustrated, (Smith & Elder).—*Speeches of Lord Macaulay, corrected by Himself* (Longmans). We have also the following Pamphlets: *Address on the Place of Ancient Greece in the Providential Order of the World*, delivered before the University of Edinburgh, on the 3rd of November, 1865, by the Right Hon. W. E. Gladstone, M.P. (Murray).—*Papers on Naval Architecture, and other Subjects connected with Naval Science* (Whittaker & Co.).—*Dublin International Exhibition: Reports of the Juries and Lists of their Awards*, published by authority of the Executive Committee (Dublin, Falconer).—*The St. Andrews University Calendar for the Year 1865-66* (Edinburgh, Blackwood & Sons).—*Sociable Chess: an Amusing Game for Winter Evenings, which may be played by any even Number of Persons, not less than Four*, by a Cambridge Man (Cambridge, Deighton & Bell).—*Dishonest Criticism: some Remarks on Two Articles in the Dublin Review for July and October, 1865*, by Henry Nutcombe Oxenham, M.A. (Longmans).—*The Production and Preservation of Lakes by Ice Action*, by Thomas Belt (Halifax, Bowes & Sons).—*On the Scientific Investigation of Disease in Animals and Man*, by a Fellow of the Royal Society and of the Royal College of Physicians (Harrison).—*Real versus Sham Liberty: Free Trade Impossible whilst Customs and Excise Establishments Exist* (Liverpool, Williams & Co.).—*"Man, being in Honour, abideth not": a Sermon on the Death of the Right Hon. Viscount Palmerston, preached in the Parish Church of the Holy Trinity, Maidstone*, by the Rev. R. H. Baynes, M.A. (Houlston).—*Shall we not go Forward? a Discourse delivered in the Unitarian Chapel, Bridgewater*, by William Chatterton Coupland, B.A. (Trübner).—*The Political Future of the Church of England: a Sermon preached before the University of Cambridge*, by John Single, M.A. (Bell & Daldy).—*On the Truth of Christianity*, compiled from 'Lessons on the Truth of Christianity,' and other Works of Archbishop Whately, with Introduction, &c., by Robert Barclay, edited by Samuel Hinds, D.D., formerly Lord Bishop of Norwich (Longmans).—*Unhappy Marriages: a Discourse*,

by J. M. Dixon (Whitfield, Green & Son).—*The Use of Organs in Christian Worship: a Sermon preached in Trinity Episcopal Church, Edinburgh, October 22, 1865*, by Edward B. Ramsay, LL.D. (Edinburgh, Grant & Son).—*The Story of David and Jonathan: a Sunday Book* (Hatchard).—*Preaching suited to the Times: a Charge from Utopia* (Trübner).—and *Inspiration* (Trübner).

CHILDREN'S BOOKS.

Faith Gartney's Girlhood. By the Author of 'The Gayworthys.' (Low & Co.)
SPEAKING of this delightful story for girls, the author of 'The Gayworthys' says, in her Preface, "It makes no artistic pretension. It is a simple record of something of the thought and life that lies between fourteen and twenty. I dedicate it, as it is, to those young girls who dream, and wish, and strive, and err, and find, perhaps, little help to interpret their own spirits to themselves. I believe and hope that there is nothing in it which shall hinder them in that which is noblest and truest. May there be something that shall lift them—though by ever so little—up!" Since the writer bids us regard 'Faith Gartney's Girlhood' as a story for girls, we must comply with her request; but no rule of courtesy forbids us to say that had she neglected to define her lowly ambition we should have read the tale, from beginning to end, under the impression that it was a novel for adult readers, and should, moreover, have given it a high place amongst works of prose fiction. From this admission, however, let it not be inferred that the interest of the story lies beyond the range of any intelligent and thoughtful maiden's sympathies; for from first to last the book concerns itself with matters that are chief subjects for meditation and inquiry with gentle, well-bred, and conscientious girls, who, from some point in the period marked out by the Preface, are looking forward to the coming years—with hope and fear, with eagerness and anxiety. Beautiful, accomplished, and admired, Faith Gartney is moving in the best society of a leading American city, when a commercial crisis reduces her father from comparative opulence to very narrow circumstances. Instead of crushing her powers, this blow brings out the fine qualities of the girl, who, during her days of seeming prosperity and fashionable gaiety, has been dissatisfied with the frivolity and aimless distractions of her existence. Having already often wished that life was more earnest, or at least gave her a clearer field for earnest labour, she finds herself face to face with misfortune and that sort of social degradation which follows upon sudden loss of wealth. What shall I do? is the question forced upon her by stern circumstances. In past time she yearned for a "mission," in discharging which she might do good to the world and honour to herself—a "career" that might make others happy and herself distinguished; and these old vague longings for a career had a dangerous tendency to make her discontented with her worldly position and the prosaic duties of domestic life, and to turn her thoughts away from the few opportunities for useful action which every woman with a home and relatives possesses. Misfortune, however, by rousing her affection for her broken-down father and unhappy mother, gives her a wiser and more wholesome view of woman's duty, and in well-directed endeavours to mitigate the sorrow of her parents she loses her morbid self-consciousness, and learns by practical experience that the girl who wishes to say farewell to dejection, had better think and labour as much as possible for other people, and trouble herself as little as possible about her own purely selfish and earthly interests. Such is the heroine; and the tale which illustrates the graces of her moral nature and the fineness of her intellect, is the brightest, healthiest, and most vivacious picture of domestic life in the United States that has come under our notice for many a day. In many respects the author reminds us of Miss Yonge; but to all that lady's most agreeable and commendable qualities she adds a wealth of racy humour and unrestrained, but thoroughly feminine, merriment. Some of the characters are exquisitely humorous conceptions. Even respect for sorrow that gnaws the poor woman's heart cannot restrain the reader from smiling at

gaunt Miss Sampson, the professional nurse, who obstinately refuses to take charge of trivial cases, and energetically observes, "What's the use of taking a tough job, if you don't face the toughest part of it? I don't want the comfortable end of the business. Somebody's got to nurse small-pox, and yellow fever, and raving-distracted people; and I know the Lord made me fit to do just that very work. There ain't many that he does make fit for it, but I'm one. And if I shirked, there'd be a stitch dropped." Capital, as two different types of American servant galism, are Miss Battis and Gloriana M'Whirk. But these are only three of a dozen noticeable characters who contribute to the action of an excellent story, which will be read again and again by young girls who "may order what they like from the library," and will find scarcely less favour with mammas. Should 'Faith Gartney's Girlhood' teach our girls how closely the English ladies resemble the gentlewomen of the American States, and how much American home-life is like domestic life in England, all who wish well to the two countries will have reason to thank the author.

Reminiscences of a Raven. By James Greenwood. (Warne & Co.)

FOR the diversion of children during next Christmas holidays, Mr. James Greenwood has impelled an aged raven, born A.D. 1720, to tell the story of her life. Not a jocosse bird, like the one immortalized by Mr. Charles Dickens; but given to malignity and diabolical contrivances rather than to those playful extravagances which the novelist's raven invariably perpetrated on being brought into the presence of a tipsy man, Mr. Greenwood's pet is such an immoral and fiendish creature, that her unreserved, egotistic and triumphant narrative of misdeeds is calculated to terrify timid nurslings, however much it may gratify the taste of school-boys and daring girls. When the raven has completed her ghastly and shameless revelations, the ragged and one-eyed terrier, to whom the statement is specially addressed, observes, "I have listened to your story with even more patience than I thought possible to me, and you will excuse me if I frankly tell you that my knowledge of the latter years of your life, coupled with your own confessions as to the former, renders you, in my humble opinion, an unfit companion for any honest, though destitute, dog." Following this worthy dog's example, we abruptly close all friendly relations with the dark and pernicious bird. Respectable characters would suffer from intimate association with her; but for diabolical fun and pastime, she is the jolliest being we have met for many a day, and may be described as "the top of company."

Brook Silverstone, and the Lost Lilies. Two Stories for Children. By Emma Marshall. (Seeley, Jackson & Halliday.)

Two pleasant stories for little girls, by a writer of some merit, are here presented in an ornate and tastefully embellished volume. It is not often that an author of tales for children is so liberally assisted by the publisher and artist. Indeed, this pretty book, so far as its cover and illustrations are concerned, is more suited for the drawing-room than the day-nursery.

Mabel and Cora; or, the Sisters of Stoneycroft Hall. By A. G. (Seeley, Jackson & Halliday.)

A pretty story, intended primarily for girls, but not too girlish for boys, or too childish for grown-up people. The distinctions of character are well and clearly marked, and the events, though few, run easily. Mabel is an elder sister with that love of managing and domineering which makes her tiresome to every one; not a little to her younger brothers and sisters, and still more to the readers of the story. Patience is necessary for both alike, but then the brothers and sisters have not the same reward as the readers; for the first have to carry on the story, and the second have the reading of it. Moreover, if Mabel proves too much for any readers they have only to close the book; her relatives have to wait for her improvement. This does not come till the end, when she is shamed into good behaviour by the merits of her younger sister Cora, whom she had been bullying throughout the

volume, and whom she learns to love and respect in the last pages. But the reader likes Cora from the first, and bears with Mabel if it be for Cora's sake alone. Cora of course has her faults, but she gets over them, and, in spite of being her father's pet, she wins general esteem. We suppose Cora gets the prize at the end, for every one agrees that she deserves it; and if we have nothing similar to bestow on the author, we can at least accord an honourable mention.

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AN ORIGINAL CARTOON BY HOLBEIN.

National Portrait Gallery, Nov. 6, 1865.

THE interest now taken in everything relating to Holbein and his works induces me to communicate a few particulars respecting a very fine cartoon, entirely drawn by his own hand, which I recently met with during a visit at Hardwick Hall, in Derbyshire. It contains two full-length figures, the size of life, drawn upon white paper, with a clear black outline, and the principal shadows laid in with washes of pure black colour like our Indian ink. The principal figure is King Henry the Eighth, wearing his usual richly-embroidered costume, and standing with his feet wide apart, as seen in every known full-length portrait of that monarch. Behind him, and on a higher step, covered with a rich carpet, stands the dignified figure of his father, Henry the Seventh, wearing the long robe and small black cap, corresponding with those on his monumental effigy in Westminster Abbey. This cartoon is not only remarkable as a fine and well-preserved drawing by Holbein, but valuable as a trustworthy record of a large mural painting which he executed on the wall of the Privy Chamber, at Whitehall Palace, and has since perished. It was burnt in the great fire of January, 1697. The relative position of the two kings at once reminded me of this composition through remembrance of a curious little oil-painting taken from Holbein's picture, by order of Charles the Second, by Remée van Lemput, and which still hangs in the long gallery at Hampton Court Palace. The cartoon, however, represents only the left hand half of the composition, which in its complete state comprised two other standing figures; namely, those of the Queens Elizabeth of York and Jane Seymour. There is no doubt that this large drawing affords an exact idea of the scale of the actual mural painting, as numerous prick-

holes, done with great precision and intelligence over the outlines, clearly prove that this cartoon was made use of in transferring Holbein's design on to the wall itself. The care and intelligence with which certain points of detail have been carried still further, or artistically elaborated, by the prick beyond the existing outline either of pen or pencil, correspond with the observations recently made by the *Athenæum* when describing the cartoons of Raphael in their new position at Kensington. It appears as if this majestic and highly-ornamented figure of Henry the Eighth was the veritable prototype from which all the numerous well-known pictures of the king, with arms a-kimbo and legs astride, have been taken. The drawing is excellent, and with a largeness of style which fully vindicates (if such were ever requisite) the claims of Holbein to a very high position as a draughtsman and designer on an heroic scale. Most of the outline is done in a clear, flowing manner, as if with a brush, whilst some of the jewel ornaments are apparently wrought with a pen, and correspond exactly with some of his smaller sketches for jewelry and ornaments, in various collections. Only the precious stones have been tinted dull red and green or grey, whilst parts of the face and some of the white puffs on the dress of Henry the Eighth have been heightened with white. All the rest is left plain greyish-white paper.

There are, however, some noteworthy differences between this cartoon and the copy by Remée van Lemput, already referred to. In the latter are two tablets upon a frieze, extending over two arches in the background. Over the arch behind the Kings are the words "Anno Domini," and over the Queens "1537." In the cartoon we have only the tablet on the Kings' side; but that bears, instead of Anno Domini, the two letters H and I tied by a true-lover's knot, which clearly indicate that the corresponding figure of the Queen was Jane Seymour. The head of Henry the Eighth presents the greatest difference, inasmuch as in Van Lemput's painting it is full-faced, as in all other repetitions of the standing figure of this type; in the cartoon, however, the face is much younger, and seen in three-quarter to the right, whilst the eyes are fixed on the spectator, and the light falls on the face from the right-hand side. The bust corresponds exactly with that of the fine portrait in oil recently exhibited by Lord Spencer in the collection of miniatures at South Kensington, and also, excepting the flowing neck-ornament, with the curious picture from Lee Priory, now in the National Portrait Gallery. In these three representations the hair on cheeks and chin is remarkably slight, and the moustaches very thin, and confined principally to the part over the mouth. The Persian carpet under the feet of both figures is thrown into bold folds, with elaborate pattern, admirably foreshortened, and the edges are enriched with a profusion of fringe. These folds were feebly imitated by Lemput, and the carefully-drawn fringe left out altogether. Lemput's picture is dated 1677. Vertue made an engraving from it, in which many parts are weakened, especially in the draperies, the arabesque ornaments of the architecture, and the details of the King's dress. He has inserted the names of the persons represented along an upper moulding of the architecture, and not only flattened the carpet, but deprived the pattern of all perspective and altered its colours as far as the relations of light and dark are concerned. With the exception of the head, dressing of the neck and undervest upon the chest, and form of the dagger, the cartoon is very similar to the fine full-length portrait of Henry the Eighth at Petworth, where the same elaborate arabesque pilaster and a shell-headed niche under an arch appear in the background. The cartoon was formerly at Chatsworth, and has been called Henry the Seventh and his Son when Prince of Wales. Walpole speaks of it as a drawing in black chalk; adding, "the architecture of this picture is very rich, and parts of it in a good style." The cartoon measures, within the frame, 8 feet 6½ inches, by 4 feet 6 inches. The figure of Henry the Eighth alone, from top of cap to front of shoe, measures 5 feet 11 inches. It is gratifying to add, that the Duke of Devonshire has kindly expressed his willingness to

allow this cartoon to be seen at the forthcoming grand portrait exhibition at South Kensington.
GEORGE SCHARP.

'PESSIMUS.'

WITH regard to this book, its history, and that of the writer, we have received, since our review of the book was in type, the following singular communication from the author:—

"I feel sure you will not decline to do me a little justice, in a direction where it is much needed. For in this notice I perform and fulfil a debt which is due both to me and the public. At the commencement of this term at Oxford, I ventured to publish a small poem, which was properly advertised, and has been noticed, but has since unaccountably disappeared. The poem was entitled 'Pessimus: a Poem in Prose, and a Paradox,' by Young England. The occasion of its sudden disappearance I will now briefly explain. It was circulated for sale among the various booksellers of Oxford, and so presented itself to the length and breadth of the book-hunting University. In this diffused existence, at two different places, it met the eye and incurred the disapprobation of certain authorities here. The binding and typography of the little book they could not find fault with, for it was rather prettily made up; but some of the sentiments therein seemed to them highly objectionable. Here it must be observed, that none of the inquirers could possibly have read the Preface, which expressly repudiates the opinions enforced, and would soon have dismissed all misapprehensions. However, the University, through its representatives, most strongly condemned the book, and insisted on its being immediately withdrawn. And the University, of course, is infallible, and cannot have erred. Accordingly, the University had the satisfaction of finding all the copies in circulation at once called in, and effectually suppressed. This, indeed, was unquestionably due to the publishers, whose reputation was imperilled by a continued exposure of the book. My course, then, was plain enough. I ceased to be a member of the University, to which, indeed, I could no longer belong after such an unprovoked insult, and so arbitrary a judgment. This is not the place, perhaps the time has not yet arrived, for me to state my feelings and reasons for such an act. To impartial witnesses it must appear, at the least, a foolish measure; to me it is of far deeper import, and I shall seize a favourable opportunity for publishing a defence and a protest. It remains for me now to say, in order that the public may not be disappointed, that my poem will shortly re-appear in London; it is to be hoped under brighter auspices, as it will be in a more liberal atmosphere. Till then, I take my leave of the University; but the University may be sure I have not forgotten her. And she will soon perceive how grateful a son I can be, and how I shall endeavour to repay the obligations she has imposed upon me. In conclusion, I may advert to the obvious moral of this case,—a moral of deadly significance, to be drawn here perhaps more forcibly than anywhere else, that there is a fatal want of equilibrium between the opinions and institutions of Oxford."
YOUNG ENGLAND."

ON THE POSSIBLE DERIVATION OF THE NATIONAL NAME "WELSH."

Nov. 6, 1865.

IT is sufficiently probable that the idea which I now submit to the readers of the *Athenæum* may have been suggested, and published, and perhaps refuted, long ago. I have not, however, seen it in the course of my own reading, and I do not find that my antiquarian friends are acquainted with it; and I think, therefore, that I may without impropriety take this opportunity of placing it before the public.

In the fifth book of the Commentaries, Caesar states, in chapter 12, that the maritime part of Britain is inhabited by those who for plunder and war had crossed over from the Belgians; in chapter 11 he states that the dominions of Cassivelaunus are divided by the Thames from the maritime states; and in chapter 13 he remarks incidentally that the whole of Cantium, or Kent, is maritime. Thus, it

appears that the *maritime* states, in Caesar's use of the word, included Kent, and possibly some distance on each side of it; and therefore that the country occupied by the Belgians was not limited to Dorsetshire or its neighbourhood (as some writers have supposed), but embraced more particularly the south-eastern parts of England.

In examining the received names of the recognized Roman stations in this part of the country, we find that, as might be expected, the important stations are usually on rivers, and that a large portion of their names have for the first syllable "Dur" or "Duro." I may cite "Durovernum" (Canterbury, on the Stour), "Durobrivis," where *brivis* is supposed to mean *bridge* (Rochester, on the Medway), "Durolitum" (probably Leyton, or on the river Lea), "Durocina" (Dorchester, on the Thames, near Wallingford), another "Durobriva" (Wansford, on the Nene), "Durolipons" (Godmanchester, on the Ouse), "Durnovaria" (Dorchester, on the Frome), "Durinum" (probably the British town Poundbury, also on the Frome). [There are one or two places the names of which begin with "Duroco," which may have been a different root.] This prevalence of the word "Dur" is confined to the regions opposite Gaul and the counties easily reached from them; the word is not to be found in the Midland, or Northern, or extreme Western counties; it is, in fact, limited to those which probably were inhabited by the Belgians.

I think myself justified in inferring from this that, among the Belgians, the word "Dur" signified "River" or "Water."

Now there is one language, and I believe only one, in which the word "Dur" or "dwr" still signifies "Water." It is the Welsh. I am informed by competent scholars that there is no such word in the Gaelic, and I believe there is not such a word in the Scandinavian or Teutonic languages.

The inference seems plain, that the modern Welsh are the descendants of the Belgians of Caesar. We have now to see how this bears upon the explanation of the modern name. The inquiry which I shall endeavour to answer is, How Caesar pronounced the name *Belge*?

The letter B is comparatively little used in the Latin language. In the first hundred lines of the *Æneis*, containing probably 3,600 letters, it occurs only 41 times. In the last hundred lines, it occurs only 25 times. Of these instances, five are in the word *bellum*, which it would seem was pronounced "wellum," as appears from the compound duellum (= duo-wellum). (I do not allude at present to the sound of the final *um*). The proper name *Tiber* is now "Tevere" (as *Tibur* also is "Tivoli"). The word *labor* is now "lavore." The greater number of instances of the use of B, in the lines to which I refer, occur in the inflexions of verbs, where in modern Italian it is usually represented by V. There are, however, several instances of which I can give no account. If we look to the names of places, we know that *Cebenna* is now "Cevennes"; *Abrincatum* is "Avranches"; *Liburnum* is "Livorno"; *Borbetomagus* and *Coballio* are set down by D'Anville as "Worms" and "Cavaillon"; *Alaba* is now "Alava"; in our own country *Eboracum* was assuredly "Eborac" or "York." And, without maintaining that the rule is absolutely general, I think we may assert with great confidence that, especially in the beginnings of words or emphatic syllables, the Latin B had the sound of V or W.

An inquiry into the force of the corresponding Greek letter does not bear positively on the question which is before us; still the relation of the Greek and Latin languages and alphabets was so close as to give some interest to the examination. We all know that *Δαβίδ* is now "David," or, among the Orientals, "Daoud." In Modern Greek, the names "Wellington" and the like are begun with a B.† The Russian alphabet is derived, for the most part, from the Greek; and such names as "Woron-zoff," "Vladimir," &c. all begin with B.

† The sound of the B of Western Europe is given, in modern Greek, to the combination MH. I have seen, on a shop in Leghorn frequented by Greek sailors, the inscription, ΠΩΛΗΤΗΡΙΟΝ ΜΗΟΥΤΑΙΩΝ, "sale of bottles." I am told that, in one of the Greek histories of the early crusades, the name of "Baldwin" is spelt ΜΗΛΑ-ΝΤΟΥΙΝΟC.

I think it can scarcely be doubted that Caesar's pronunciation of "Belge" was, as regards the first syllable, "Welge."

The next question is, how the "g" of the second syllable was pronounced. Genoa and Geneva still have the soft "g." Instances to which I cannot now refer have led me to believe that it was usually soft, at least before e, o, or i. The following examples have some bearing upon this:—

The name of Mount *Argæus*, in Cappadocia, is spelt in modern maps "Ardji."

The name of the desert which, adopting the Hebrew, Greek, and Roman spelling, we call *Engeddi*, is pronounced in the country "Endjeddi." It is spelt by German travellers "Endscheddi."

I do not doubt, therefore, that Caesar pronounced the name with a soft "g"; and that he thus called the people by the name "Welje," or "Welshæ," precisely the same name which they still bear.

The Welsh of the present day call themselves "Kumri," and, I believe, recognize no other name. It is most probable that one of these names is general, comprehending a great number of tribes, and that the other is special, applying to a single tribe; and, viewing the extent and importance of the Belgian or Welsh confederacy in Caesar, I imagine that "Welsh" is the name of the great nation, and "Kumri" the name for the single tribe.

It yet remains to be explained how it happens that the name "Welsh" is applied by the Germans to the Italians. This, I think, can be done in a most satisfactory way.

The Welsh Triads, as interpreted by the Welsh critics, relate that the Welsh nation (at least the *Kumri*) came from an eastern country, which they call "Deffrobani." Taprobana is, perhaps, too distant; and the Welsh writers fix upon the coast of the Black Sea as the first place in the history of their wanderings. This tradition is supported by the recurrence of the same word, "Dur," at various points in the asserted line of their march. The first place, I believe, is *Durostoria*, at the head of the delta of the Danube, where the river is very large; *storia* in the Scandinavian language signifies "large," and the word appears to be hybrid. The next place known to me is *Ocoturum* = "Martigny": I believe that in a district of no great extent, and including in the count both the incoming and the outgoing Rhone, eight rivers may be found there. After this we have *Durocor-torum* = "Rheims," *Durocatalavum* = "Chalons," *Duranus* = the "Dordogne"; and the names "Adour" and "Douro" seem to bear the same characteristic syllable. It would appear that this part of the Belgian or Welsh nation passed through the Tyrol and South Switzerland, commanding the passes into France and Italy. And with regard to the latter country, there is another evidence of their presence.

The nation usually called Gauls, who sacked and burnt Rome, were led by a commander called *Brennus*. The nation who, some centuries later, attacked Delphi, were led by a commander called *Brennus*. In the Welsh language "Brenin" signifies "king." It can scarcely be doubted that these Gauls, in both instances, were Welsh. And this circumstance, taken in conjunction with the marches mentioned above, makes it probable that the whole of Cisalpine Gaul was inhabited or possessed by the Welsh. The German tribes, therefore, on approaching Italy, encountered a nation whom they then properly called "Welsh." That nation, after a time, was, perhaps, in great measure, expelled, destroyed, or absorbed; and the name ceased to be properly applicable to the following inhabitants; but the name, in German literature, had become attached to the country, and still remains attached to it.

The review of the wide-spread traces of the habitations of the Welsh race, the histories of their destructive invasions, the evidence in Caesar's Commentaries of their extensive territory, their population, and their organization in Gaul, and the character which he gives of their personal bravery, lead to the conclusion that the Welsh were formerly a very great and very powerful nation. But those whose hand is against every man, and against whom every man's hand is, con-

sequently, raised, cannot long enjoy their power. Such slaughter as that by Marius on the *Cimbri* (*Kumri*) at Aix, and such detailed destruction as that by Caesar in Gaul, and by the Roman generals in Spain and Britain, effectually annihilate the political influence and military power of a nation. The small remnant of the race, living peaceably in a country of difficult access, has for centuries preserved its name, its numbers, and its language, almost unaltered. All are now threatened by the approach of commerce, and the facilities for social intercourse with a larger nation.

G. B. AIRY.

A CROCODILE STORY.

Paris, 1865.

AMONG the houses recently pulled down in Paris, to make way for the new Boulevard St. Michel, was a well-known wine-shop, more celebrated, however, for a large crocodile, which was suspended from the ceiling of the shop, than for the wine that was retailed. This animal was stuffed, and was remarkable for its large proportions, formidable rows of glistening teeth, and for seven arrows which pierced its scaly sides. Such a beast could not be without a history. Here it is.

The wine-house was occupied formerly by medical students. The landlord was an amiable, easy-going man, and though not precisely willing to allow the students to live rent-free, was never very exacting, and always ready to give his lodgers time to pay their dues. It happened, however, that one of the students was not only far behind in his payments for rent, but also owed the landlord a considerable sum for board. For a long time the latter did not press for payment; but when the sum owing amounted to 800 francs, he began to get impatient for his money. Under these circumstances the student cudgelled his brains to devise means to satisfy his landlord; but all his attempts to earn money honestly were fruitless, and he began to despair, when a fortunate chance relieved him of his difficulty.

Being so far reduced as to sell his clothes, he saw in the shop where he had parted with his garments a large crocodile wretchedly stuffed. "How much do you want for that beast," he inquired from the old clothesman. "Ten francs," replied the latter.—"Oh, you are joking," rejoined the student; "ten francs for such a villainous beast as that! Come, now, I will give you three."—"Done," exclaimed the old-clothes merchant, and away went the student with his purchase, taking care to bring it into his lodgings at nightfall in order that his landlord should not see it.

He now set to work to re-stuff the crocodile, and by dint of hot water and paint, varnish, false teeth, and glass eyes, succeeded in restoring the animal to life-like similitude, and making it a very formidable looking crocodile. When he had completed his task he purchased seven arrows, attached feathers to them of the most brilliant and showy plumage, and then thrust the points into the sides of the crocodile. This done, he placed the beast in a closet in his room, disposing it in such a manner that by leaving the door open it might easily be seen.

Many days had not elapsed before the landlord paid his lodger an early visit. The student, who had not yet risen, hearing his landlord's voice outside his door, and conscious of the object of being waited on, opened the closet door, requested the landlord to enter, and then jumped into bed again.

The student's apprehensions were true, the landlord had come for a portion, at least, of his rent. He was at first disposed to deal leniently with his lodger, until the latter declared that he was *solless*, and, moreover, did not think it at all probable that he should be able to discharge his lodging debt. On hearing this the landlord became furious, and was proceeding to threaten the student with legal proceedings, when, turning round, his eyes fell on the magnificent crocodile within the closet. His curiosity being aroused, he requested to know how his lodger became possessed of the animal, and whether any history attached to it. On this, the student, who desired nothing better, and who had laid his plans to entrap his landlord, proceeded to inform him that the crocodile in question was an

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the point of devouring one of his uncles in South America when it was pierced by the arrows still in its sides discharged by savages, who appeared on the scene at the critical time.

During the recital of the story, the landlord regarded the animal with great admiration, and when the student had finished, he exclaimed, "Do you know that the crocodile would make an excellent shop-sign?—come, what will you sell it to me for?" The student declared that to part with so interesting a family relic was out of the question; but when his landlord's offers ran high he at length gave way, and the crocodile finally became his property for the sum of 1,200 francs and the further understanding that the student's debt was to be cancelled.

The price was certainly extravagant, bearing in mind that for which the student had obtained the animal; but the landlord had no reason to repent his bargain, for it made not only his fortune, but that of his two successors, and is, moreover, likely to make that of a third.

Suspended from the ceiling of the wine-shop hundreds came to see the great crocodile which was killed when about to devour a man, and now the proprietor of the wine-shop, lately demolished, has carried it off with the rest of his stock in trade for the purpose of setting it up in his new premises.

C. R. W.

OUR WEEKLY GOSSIP.

FRESH promises for the literary season are springing forth, like buds in spring. Mr. Norman Lockyer and M. Guillemin have combined to furnish a splendidly-illustrated Handbook of Popular Astronomy. The artist engaged on the illustrations, 225 in number, coloured lithographs and woodcuts, is M. Bequet, of Paris. This work will be published by Mr. Bentley, as will Miss Strickland's novel, the time of which is during the reign of Charles and the rule of Cromwell.

After Mr. Murray's "book dinner," at the Albion, 27,000 copies of Dr. Smith's various educational works were sold! The next highest numbers were 10,200 of Murray's Student's Manuals; and 4,800 of Smiles's Biographies, and of Livingstone's Expedition to the Zambesi; of Dean Stanley's Lectures on the Jews, 3,700 copies were taken; and the sale of 1,000 copies of Byron may be taken as proof of the renewed popularity of that noble poet.

The National Portrait Exhibition is making satisfactory progress; the choice pictures belonging to the University of Oxford are to be borrowed for South Kensington. The collection, we believe, will terminate, chronologically, before the Lely period. A great gathering of portraits by Reynolds and Gainsborough is hoped for on a future occasion.

The old landmarks are fast disappearing. They who would look once more on the house in Kensington where Sir Isaac Newton died, in March 1727, had need bestir themselves. The fine old red brick house in Orbell's Buildings, as it was called when Newton occupied the mansion, but subsequently Pitt's Buildings, has two announcements on its gates. One advertises a sale of the furniture, the other of the materials of the house itself, which is to be demolished. The place is worth a visit. It has altogether an old-world air; and a bit of the reign of Queen Anne, as it were, will go into dust, when the residence falls where Mead watched the dying Addison.

In connexion with so successful a revival as that of 'King John,' at Drury Lane, there are some theatrical reminiscences that play-goers may care to note. Rich first revived the play in 1737, after a long absence from the stage, at the suggestion of critics who disapproved of Colley Cibber's intention to re-cast the play into a polemical drama called 'Papal Tyranny.' In that revival, Walker, who was the first and best of Captain Macheaths, established himself as the best of Faulconbridges. He was never equalled till Charles Kemble came, and he was not then excelled. Even Garrick failed, through personal defects, to make the public forget handsome and chivalrous Tom Walker. Perhaps the best cast of this play, in modern times, was

that of 1804, when the two Kembles, Mrs. Siddons and Cooke, as *Hubert*, played the leading characters. *Prince Arthur* was long acted by women, not merely young ladies. Of the latter, the best three were Mrs. Fanny Kemble's mother, Miss Decamp, Miss Kate Terry and Miss Foote (to Mr. Phelps's *King*, at Sadler's Wells). All these ladies drew tears abundantly; and Miss Foote was popularly said to "drown the house."

It is proposed by past and present students of University College, London, to present a substantial token of esteem to Prof. Masson, on the occasion of his resignation of the Chair of English Literature at the College.

A word of hearty praise is due to Mr. Alderman Wilson, and of as hearty censure to the authorities of St. Paul's. The Alderman offered to place a painted glass window in the Cathedral, which offer was accepted,—if the artist might be sought for in Munich! The Alderman has transferred his offer to the London Corporation, and a painted glass window, by an English artist, will be put up in Guildhall.

Mr. Warren De La Rue's lunar photographs are not only interesting as pictures of our satellite, but are found to be of great importance in a scientific point of view, for an eminent astronomer has declared that, in rectifying our knowledge of the moon, more has been accomplished by these photographs in one hour than by forty years' observation of occultations. This is a promising corroboration of what has been already remarked concerning photography, that it will become of essential importance to astronomical science. For example, the moon's libration is a phenomenon of which the observation has long overtaxed the patience and ingenuity of observers; but with photography it will be at once comparatively easy and exceedingly accurate. Henceforth a photographic department will have to form part of every good observatory.

We are glad to learn that Windsor, which, in this case, we trust, includes the Castle, is in earnest in endeavouring to divert the sewage pollution from the Thames and utilize it on the land. As the so-called Royal town contains twelve thousand persons, this may be taken as opening a satisfactory prospect of the total cessation of the filthy custom of pouring the dirt of one town into the drink of another. How long London will permit itself to be treated in the fashion referred to by the "up-country" towns on the Thames we do not know.

The authorities of the City are about to apply to Parliament for power to take the manufacture of gas into their own hands. We trust the factories will be removed from the metropolis to districts where their mischievous effects on the health of the neighbouring inhabitants will have diminished fields of action, and explosions be less terrible than now. Of course the proposal to remove these great establishments will meet with bitter opposition, and, like the explosion of recent date, be declared "quite impossible"! Nevertheless, sooner or later, they will have to go, and then it will be found (as often before) that the public good is privately beneficial also. If any one wishes to guess what sort of mischief may be done by the explosion of gas in larger quantities than was the case of late at Nine Elms, let him go, even now, and see the wreck in that neighbourhood.

The gas explosion of last week seems to have been by no means the first of its kind. Some years since such an event took place at the works near the Old Kent Road, and terrified the people of the neighbourhood, but with effects less melancholy than those which attended the latest emphatic denial of the "possibility" of the explosion of a gasholder. May we remind those who style these dangerous tanks "gasmeters," that they are not measuring vessels but holders of gas?

The Early English Text Society has this week issued to its members the third, fourth, and fifth of the seven texts that it gives for this year's guinea. These are, 'The Story of Genesis and Exodus,' an Early English song of about 1250 A.D., now edited, for the first time, from the unique MS. in Corpus Christi College, Cambridge, about 1300 A.D.;

by Richard Morris,—2. 'Morte Arthure,' from Robert of Thornton's MS. in Lincoln Cathedral, edited by the Rev. Mr. Perry, Prebendary,—3. Francis Thynne's criticisms on Speight's edition of Chaucer, 1598, or, as the title goes, 'Animadversions upon the Annotations, and Corrections of some Imperfections of Impressions of Chaucers Workes reprinted in 1598,' edited by Dr. Kingsley. The two remaining texts to be issued, and that are in the press, are, 'The Romance of Merlin,' from the unique MS. in the Cambridge University Library, Part I.; and Sir David Lyndesay's 'Monarchie,' from the edition of 1552.

The last volume of M. Guizot's 'Mémoires' is expected to appear at the end of the present year.

Victor Hugo's new volume of poems has a prodigious success; the first edition was cleared off by the first demand, and it is now at the fourth, if not the fifth. *Les Chansons* are charmingly written, and will add greatly to the reputation of their author, who seems for the moment to have quitted his eclecticism, and to have flung himself honestly into the arms of the Muses and Graces. The new *chansons* have none of that ferocious philosophy which made some of his later productions distasteful to many people; they fulfil Milton's requirements as regards poetry,—they are "simple, sensuous, passionate."

The first volume of a History of Art, by M. Thiers, is just about to appear, and great expectations are raised concerning it. M. Thiers began his literary career as an Art critic, and his mode of discussing Art matters marked a new era in journalism. The Art criticism of Paris is marked by a tiresome mannerism and puerility. With few exceptions, the so-called criticisms are mere literary fireworks; the colours and combinations are clever enough, but the elements are unvaried. Criticism demands something more than lavish praise or bitter irony.

M. Bossange, the founder of the well-known firm of publishers of Paris and London, died recently, in his hundredth year. He had hoped, on the completion of his century of years, to preside at a banquet in celebration of the event, to be given to a hundred of his friends, at the Louvre Hotel! Jules Janin, in a charming article in the *Débats*, mentions, among two of the most important services rendered to France by Bossange, his publication of the fifth edition of the 'Dictionary of the French Academy,' only a day before the Revolution and the Academy came into collision, and his successful mission, with which he was intrusted by Talleyrand, to induce the self-exiled Abbé Delille to leave England and return to France.

A Subscriber of twenty-two years' standing asks the following singular question: "If a picture stolen from one of the Galleries of France during the great French Revolution was offered for sale in France, are you aware of any law that would enable the Emperor to claim the picture?" Has the querist never heard of that Imperial word, "*revendiquer*?"

Mlle. Figeac is about to appear in quite a new character, that of *directrice* of a grand *magasin de nouveautés*; in other words, she quits the Théâtre Français to marry a great silk and calico mercer. The jokes against the *artiste* who condescends to commerce, instead of aspiring to a Duke or a Marquis, are endless, but let those laugh that win. The Théâtre Français loses a good actress; we trust the lady has found a good husband, and that there will be more harmony in her new home than there is generally in the councils of the *Comédie Française*.

M. and Madame Monjaux and the *claque* of the Théâtre Lyrique are at issue. The leader of the *claqueurs* receives from each leading singer a monthly stipend in proportion to the success desired! M. Monjaux felt himself aggrieved; and finally ceased his payment altogether, but his wife was so much annoyed in various ways that at her request he proposed to re-open negotiations with the powers alluded to. The chief of the *Romans*, as the *claqueurs* are called, finally gave M. Monjaux to understand that if he wished to be supported he must first pay up the twelvemonth's arrear, and then

increase his monthly payment by at least a hundred per cent. M. Monjaune is recommended not to yield; the whole system of the *claque* is declared to be abominable, and the public, it is said, will support the revolution. Half-a-dozen of the leading artists might crush the *claque*, if they pleased, and would act together; but we pity M. Monjaune if he is left to fight the battle single-handed. The *claqueurs* have rendered themselves necessary to the directors of the theatres, or these could put an end to the nuisance at once.

In one of the lofts of the Louvre a large quantity of fine stained-glass, of the latter part of the sixteenth century, has recently been discovered, and it has been decided to mount it and place it in the windows of the rooms known as the *salles* of Henri II., Henri IV., and Anne d'Autriche, the oldest portions of the existing building.

M. Pelouze, the eminent Paris chemist, has recently made a communication to the French Academy in which he discloses his method of making *aventurine*. The secret of the composition of this substance has long been in the hands of Neapolitan jewellers. They derived it from a Venetian workman, who is stated to have hit on the materials accidentally, whence its name, *aventura*. M. Pelouze's *aventurine* consists of 80 parts of oxide of iron, 40 parts of protoxide of copper, and 300 parts of powdered glass, submitted to a high temperature for twelve hours and then allowed to cool gradually. A better quality of *aventurine*, and far superior to that originally made in Venice, may be prepared by mixing 40 parts of bicarbonate of potash, 50 of carbonate of lime, 100 carbonate of soda and 150 of sand.

Prof. Sterry Hunt, of Montreal, intimates that he hopes soon to proceed further with his theory of metalliferous deposits. He has already published an outline of the processes by which the rocks, siliceous, calcareous, and argillaceous, that form so large a part of the earth's crust, may be generated from a primitive fused mass; and therewith has indicated the origin of the salts of the ocean. Meanwhile, he takes occasion to explain "that the first precipitates from the ocean would contain most of the metals, and that in the subsequent re-solution and deposition of these precipitates it to be found an explanation of the origin of metalliferous deposits, and of their distribution in various formations; either as integral parts of the strata, or as deposits in veins, the former channels of mineral springs."

The Protestant Mecca, as Wittenberg has been happily called, has done honour to itself and to the memory of Melancthon, by erecting a statue to that illustrious man. The graves of the two great champions of Protestantism are in the Schloss Kirche, in Wittenberg, and as a statue of Luther has long adorned the market-place in that town, it was but fitting that a companion statue should be set up, near the same locality, in memory of his eminent friend, who long assisted Luther in the great work of the Reformation at Wittenberg. The inauguration of the statue is stated to have been a very important ceremony, at which the King of Prussia and the Court were present.

A collection of highly-interesting autographs,—originally the property of old Johann Heinrich Voss, the translator of Homer, and now sold for the benefit of the creditors of his grandson, Herr Hermann Voss, printer, at Düsseldorf,—was dispersed on the 4th inst., under the auctioneer's hammer. It contained letters of Goethe, Wieland, Pfeffel, Jean Paul, A. W. von Schlegel, Niebuhr, Rückert and others, all addressed to Johann Heinrich Voss; besides three poems written and signed by Hölz, and a few lyrical effusions from the hand of Friedrich Leopold, Count Stolberg. The well-known jocular document by Bürger, also, addressed to "denen Eulen, Rohrdömmeln, Wiedehopfen und Rohrsperlingen im Schutt, Dorn und Schilfgesträuch zu Göttingen," and signed "Der Adler Reichserskanzler," was among the number, reminding the beholder of the days, ninety years ago, when the bards of the "Hainbund" assembled under the oak-tree, and the wild numbers of 'Lenore' first broke in upon enraptured Germany. Another interesting piece was the manuscript

translation of Shakspeare's 'Othello,' by Heinrich Voss (the translator of Æschylus, son of Johann Heinrich), with corrections by the hand of Schiller. The prices, for Germany, went rather high. Goethe's letters (the most valuable of them on Voss's 'Luise,' dated Jena, July 1st, 1795), fetched 6, 11 and 17 thalers respectively; Hölz's ode, 'Der rechte Gebrauch des Lebens,' 11 thalers; Hölz's poem, 'Der Tod,' 12½ thalers; and his never-to-be-forgotten song, 'Aufmunterung zur Freude' ('Wer wollte sich mit Grillen plagen'), 17 thalers, 5 silbergroschen. Stolberg's poems, Wieland's, Jean Paul's, Pfeffel's letters, &c., went off at cheaper prices, averaging from 1 to 3 thalers each. Bürger's autograph fetched 6 thalers, and Heinrich Voss's translation of 'Othello' brought 11 thalers. A pen used by Schiller fetched only 25 silbergroschen—2s. 6d. English money.

WINTER EXHIBITION.—THE THIRTEENTH ANNUAL WINTER EXHIBITION OF PICTURES, the Contributions of British Artists, is NOW OPEN at the French Gallery, 129, Pall Mall, opposite the Opera Colonnade.—Admission, 1s; Catalogue, 6d. LEON LEFFEVRE, Secretary.

WINTER EXHIBITION, under the superintendence of Mr. WALLIS, removed from the French Gallery to the Society of British Artists' Gallery, Suffolk Street, Pall Mall, is NOW OPEN, from Nine until Five o'clock daily.—Admission, 1s.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This collection contains examples of J. Lewis, R.A.—Hook, R.A.—Phillip, R.A.—Frith, R.A.—Robert, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Cope, R.A.—Creswick, R.A.—Pickersill, R.A.—Leighton, R.A.A.—Calderson, A.R.A.—Sunt, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—P. Namythy—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Frère—Duvergier—Marks—Fettie—F. Hardy—Ruizperez, &c.—Admission on presentation of address card.

MRS. MACREADY at Willis's Rooms, King Street, St. James's, on SATURDAY MORNING, November 12, at Three o'clock. Tickets and Reserved Seats to be procured at Mr. Mitchell's Royal Library, 33, Old Bond Street; also at the other Libraries and Musicellers.

ROYAL POLYTECHNIC.—Professor Pepper on Polarized Light.—New Series—Comic Ghost Story (J. H. Pepper and Henry Dircks joint inventors), entitled 'The Poor Author Tested'—New Scene, with the Wonderful Illusion called 'Proteus'—Musical Entertainment by Mr. F. Chatterton—Lecture by J. L. King, Esq. Open 12 to 5, and 7 to 10.—Admission, 1s.

SCIENCE

SOCIETIES.

CHEMICAL.—Nov. 2.—Dr. W. A. Miller, President, in the chair.—Mr. W. Tilden was admitted a Fellow, and Mr. J. Parkinson and Mr. F. Rowe were elected.—Prof. A. H. Church gave an account of 'Chemical Researches on some new Cornish Minerals,' which included the description of three natural specimens of novel character: these were—1. Hydrated phosphate of cerium; 2. Hydrated phosphate of calcium and aluminium; 3. Hydrated arseniate of copper and lead. The formulae deduced from the analytical numbers proved that the minerals were distinct varieties of well-known species; and with regard to the first of the series, the author stated that it furnished the only instance on record of the occurrence of the rare metal, cerium, in Great Britain. The crystallographic characters of the new minerals were commented upon by Prof. Maskelyne, who brought with him some specimens from the National Collection for comparison.—A paper 'On Caprylic and Ænanthyl Alcohol,' by Mr. E. T. Chapman, was next read. The author proposed to set at rest the question of the occurrence of one or other of these alcohols in the liquid product of the distillation of castor-oil soap with excess of alkali; the result proved that a mixture of these bodies was ordinarily obtained.—Mr. Chapman discovered, incidentally, a reaction, by which caprylic ether was readily prepared.—The third communication was entitled, 'On the Absorption of Vapours by Charcoal,' by John Hunter, M.A., in the course of which the author directed attention to the great power of absorption for gases and vapours possessed by the dense charcoal obtained from the shell of the cocoa-nut. Of all those examined, the vapours of methylic alcohol were absorbed in largest proportion, the charcoal taking up at 90° C. no less than 155 times its volume of these vapours.

ETHNOLOGICAL.—Nov. 7.—J. Crawford, Esq., President, in the chair.—The new Fellows elected were—Dr. Ronay, Capt. Fraser, G. Maw, G. Vaughan, and J. S. Bartrum.—Numerous Chinese

joss pictures and other articles obtained from the Chinese residents at Rangoon, in Burmah, were exhibited by permission of Mrs. Dale; a ground flint celt from Sellenge, in Kent, was exhibited by Mr. S. J. Mackie.—The first paper read was—'Notes on the Manners and Customs of the People about little Popo, in the Bight of Benin,' by Capt. L. Wildman. The people were described as the most cleanly the author had met with in any part of the world; every man, woman, and child washing all over twice a day with native soap. Those who are rich do this at home; the poorer people at wells dug near the lagoon; the women and girls at wells kept for their use, and the men at others or in the lagoon. The common houses are mere huts thickly thatched. The following description is given of a native gentleman's house. In the centre is a large court, the ground being made hard with mud and sand mixed; a long fetich pole stands in the centre, and a small fetich hut carefully thatched over. The court is formed by the house proper on one side, and opposite and parallel to the house is one of the same size; on the left side of the court is a small low cottage nearly joining both big houses, only leaving space enough for doorways between it and them. On the right is a wall shutting the court out from the street. The principal entrance is in this wall. Such "big houses" are one-storied, and have on the court side a balcony. Many European articles are seen amongst their furniture. In the manners and customs described there were most singular intermixtures of European practices. Mr. Mackie stated that there existed unusually good accounts of this generally little-known country, which served the valuable purpose of permitting a comparison between the present condition and habits of the inhabitants as narrated in the paper, and their past states during a period of more than 400 years. Popo had been visited in the fifteenth century by Alphonse d'Alveira; a further account was given by Du Barros, in 1615; and a most excellent account by Bosman, in a Report on the State of the Gold and Slave Coasts, rendered about 1700. Mr. Mackie was only acquainted with the French translation of Bosman's work, published in 1705; the accounts given in it of the dresses, the style of the huts and houses, and the general habits of the people were singularly identical with those now described. Passages were selected to show the concurrence of the descriptions given 160 years ago with those read on the present occasion.—The second paper was 'On the Darien Indians,' by Dr. Cullen. The Darien Indians are a handsome race of low stature, but stoutly built, copper-coloured, with straight black hair, and other usual characteristics of Red Indians. They are very friendly to the English and Americans, but nevertheless will not permit them to land, boarding the vessels when they arrive, and bringing off their produce to the ships. They carry on a considerable trade in cocoa-nuts and oil, turtle-shell and vegetable ivory, and a timber called *callicalli*, said to be superior in durability under use than cedar or mahogany.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Geographical, 8.—'Discovery of a Second Great Lake of the Nile, Albert Nyanza,' Mr. Baker. |
| Tues. | Anthropological, 8.—'Anthropological Papers at Birmingham Meeting,' Mr. Carter Blake; 'Recent Explorations in the Zeland Isles,' Dr. Hunt and Mr. Tate. |
| | —Civil Engineers, 8.—'Telegraph to India,' Sir C. Taiton. |
| | —Zoological, 8.—'Eggs of Dinornis,' Mr. Stevens; 'Bones of Didus from Rodriguez,' Mr. Newton; 'New Raptorial Bird, Damara Island,' Mr. Gurney. |
| Wed. | Photographic, 8. |
| | —Meteorological, 7.—'Observations adopted in Russia,' Lieut. Rechbeft; 'Temperature at Greenwich and Newport,' Mr. Bloxam. |
| | —Society of Arts, 8.—Address, Mr. Hawes. |
| Thurs. | Zoological, 4. |
| | —Numismatic, 7. |
| | —Linnæan, 8.—'British Salpe,' Dr. McIntosh; 'Chelon. Part 2,' Sir John Lubbock; 'Cryptidæ,' Mr. Haller; 'Monograph of Aphrodites,' Part 2, Dr. Baird. |
| | —Royal, 8. |
| | —Antiquaries, 8. |
| Fri. | Philological, 8. |
| Sat. | Horticultural, 2. |

FINE ARTS

ILLUSTRATED BOOKS.

Divine and Moral Songs for Children. By Isaac Watts. Illustrated. (Low & Co.)—This is a nice little book, capably printed and

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decorated with sketches on wood, some of which are highly commendable. Among these are Mr. E. M. Wimperis's 'Mountain Sunrise on the Coast,' page 23; 'An African Lagoon,' by Mr. T. Kennedy, page 25. Some of the vignettes are not commendable, e.g., that by Mr. A. J. Waudby, after Raphael, page 27, is vulgarly drawn, while 'The Crucifixion,' after Albert Dürer, page 28, by Mr. T. Kennedy, is tolerably good; Mr. Allen's 'Ascension,' after Steinle, is feeble: see the hands. In a style of execution which is much more suitable to reproduction on wood than that of the above-named examples, are some spirited sketches, as 'Charity,' by Mr. R. Barnes, p. 31; 'Meditate by Night,' p. 37, by Mr. W. Small; and 'Brotherly Love,' p. 59, by the same. Mr. T. D. Scott's copy of Reynolds's 'Adoring Angels' is well drawn in its way, which cannot be said for Mr. W. J. Allen's 'Judgment of Ananias,' after Raphael, p. 55; see the caricatures of the Apostles' faces; and 'The Holy Family' after Murillo, p. 58, by the same. Generally speaking, the draughtsmen appear to understand the nature of the art of working on wood, and develop its peculiar qualities with skill; others seem to think that in attempting to rival the engraver on copper and steel is the great thing to be done; the nature of this error was painfully evident in that costly mistake, the recently-published 'Illustrated New Testament,' from which, we fancy, some of the blocks used in the book before us have been borrowed.

Pictures of Society, Grave and Gay. (Low & Co.)—Prefaced with a badly-drawn but decidedly sentimental portrait of Her Majesty, as she might have appeared a quarter of a century ago, and a young lady who looks ardently at a miniature, there is an impertinent and sickly character about the very opening of this miscellany, the impression of which is not less disagreeable by examination of the many "illustrations" that intersperse its text. Many of these are simply trivial, not to say puerile, and may be dismissed at once. Some are decidedly good. Between the puerile and the excellent is a large number which, in their aggregate, far exceed those that are valuable. These are of the class which developed its utmost in the sickly frontispiece, and delights in "compositions of two," e.g., lovers' interviews, such as that titled 'An Evening Stroll,' by Mr. J. D. Watson, a design showing a somewhat *passée* young lady in a pork-pie hat and moderate crinoline, "spooning,"—if we may employ the phraseology of the lively talkers,—with a young man in a wide-awake. Once in a way this would be all very well, but it becomes tiresome if accompanied by a score such as the following.—'A Dreamer,' which has silly verses to match, by Mr. Schlessinger; 'Too Late,' by Mr. J. D. Watson; 'Blankton Weir,' another lovers' interview, by the same; 'Singing and Dreaming,' young lady at a harp, by Mr. Du Maurier; 'At Anchor,' happy couple in a boat with two children, by Mr. A. W. Cooper; 'The Wishing Well,' by Mr. T. R. Pickersgill, a third private interview, in which, as the young man wears a smock-frock, it appears that the "lower orders" are concerned; 'Under the Stars,' a fourth interview, by Miss E. Edwards,—small-headed youth in a dress coat adorning a lady whose head is still smaller than the swain's; 'Marie,' a sentimental young lady whose eyes Nature, or Mr. L. Desanges, has forgotten to match; 'Going to the Opera,' by Mr. T. F. Dicksee. Probably the worst drawings in the book, whether as regards spirit or execution, are those by Miss Florence Claxton; in both respects these are vulgar. Of the better class we may name, 'He loves me; he loves me not,' by Mr. E. K.

Johnson; 'A Frank Courtship,' by Miss E. Edwards; 'A Carpet Dance,' by Mr. Du Maurier; 'Choosing Pastures,' by Mr. F. Walker; and 'I Remember,' by Mr. Millais. The text is, for the most part, worthy of the illustrations.

Our Life: illustrated by Pen and Pencil. (Religious Tract Society.)—As a child's gift-book, this is both pleasant and profitable, in comprising a selection of poems by modern authors, mingled with others by men of the Elizabethan and Jacobean periods. With the few exceptions which are furnished by the larger figure designs, the illustrations are nicely engraved. The sections of the text refer to Childhood, Youth, Manhood, and Old Age, in each of which appropriately-chosen verses, either entire or fragmentary poems, are included.

A Round of Days (Routledge & Sons), original poems and pictures, the latter being engraved in an admirable manner by the Brothers Dalziel. The poets whose works will attract the most applause are Messrs. Allingham, William Howitt, and G. MacDonald. Many ladies contribute admirably; e.g. Miss Ingelow, Miss C. Rossetti, Miss A. Edwards, Miss J. Humphreys, the Author of 'John Halifax,' and Mrs. Howitt. It is long since we read a poem of its class which was prettier than 'The Home Pond,' by Miss J. Humphreys. 'An English Drawing-room,' by Miss C. Rossetti, is a capital piece of Art, deftly and vigorously wrought, as becomes a well-trained and tender hand. There is a world of aching thought, not of the morbid kind, in 'By the Sea,' by the same; Miss Ingelow's 'Song on the Going Away' does not approach her highest standard, and is startling without strength. Miss A. Edwards's 'Milking Song' reminds us of Miss Ingelow's 'High Tide on the Coast of Lincolnshire,' one of the most moving and original of recent poems; as a milking song it is capital; it is nothing more. 'My Jessie,' by the same, is charming. 'Good Bye,' by the Author of 'John Halifax,'—an old nurse's farewell before death, is pathetic, sad, and homely to a moving degree. 'Homeward Bound,' by Mr. Allingham, is the best of his contributions, having a pleasant lilt in it. 'Fated to Meet,' by Mr. Tom Hood, will please most readers who care for a little story well told. As to the artistic contributions, almost all are good. Mr. F. Walker's 'Broken Victuals,' a cottage interior, is capital in feeling and tone, though rather blackly printed. See, also, 'One Mouth More,' by the same. 'At the Threshold,' by Mr. G. J. Pinwell, is cleverly treated. A boy's head, illustrating 'The Brothers,' by Mr. W. Brookes, is well drawn, and pleasantly full of character. 'The Home Pond,' drawn by Mr. J. W. North, from a picture by himself, which we remember at the General Exhibition, is very rich in colour, but, like that picture, rather flat. Mr. Houghton's 'Wed last Spring,' lovers under a tree, shows badly-drawn drapery, and a commonplace design; in truth, Mr. Houghton is doing too much to do well; a sudden success in a small field, such as that of book-illustrating, threatens to spoil a mind which might have been better employed. The same remark applies more aptly to Mr. J. D. Watson, who, with powers inferior to those of Mr. Houghton, spares not to waste them—see the result in the poverty of 'Amongst the Mowers.' Mr. Houghton's condition is lamentable in 'The Song,' which is simply scrawled, and, what is worse, it is trivial and meaningless, as if already he cared only to make a drawing, independently of its proper significance. Mr. Watson repeats himself in the illustration to 'The Seasons,'—Spring and Autumn. Mr. Pinwell is, on the

whole, the illustrator who, of those whose designs are before us, is the most successful; this is apparent in the design to 'Kyrie Eleison,' a capital reproduction in black and white of snow effect. This gentleman keeps his position simply, as we believe, because he retains most of the carefulness and completeness of former works; he is by no means exempt from the charge of recklessness. On the whole, this gift-book is not to be compared with its predecessor of last season, 'Home Thoughts and Home Scenes,' Miss C. Rossetti and Mr. Allingham are the valuable additional contributors to the text; the smaller bards do not so well.

The Year, its Leaves and Blossoms. Illustrated by Hermine Stilke. (Griffith & Farran.)—The volume is composed of well-known fragments of poems and small entire works by Scott, Cowper, Shelley, Burns, Keats, &c., accompanied, we can hardly say illustrated, by large chromolithographs of flowers and landscapes appropriate to the months. Of the poems we do not speak, except so far as concerns the aptness of their selection; this not difficult task has been fairly performed. The illustrations differ greatly in value; none rise to excellence; that which is best is a group of roses proper to June; they are nicely drawn, and softly, though rather opaquely, coloured. A bunch of grapes, supposed to be proper to October, is one of the worst chromo-lithographs we have met with, and serves to show the operator's total apathy to colour and form. A garish, vilely-drawn moonlight landscape, which is referred to December, would hardly be good enough for the frontispiece to a music-sheet; we say so believing this to be the lowest application of chromolithography. Those to October and December are the worst illustrations in this book; November is better, but not well treated. The convolvuli of August, if they were not so dreadfully cold, would be satisfactory. The same cannot be said for the libels against the violets and daisies of March. The rest of the drawings are not subject to either praise or censure, except so far as concerns the latter in respect to the common opacity and dullness of their colouring.

FINE-ART GOSSIP.

A statue in bronze of Sir James M'Grigor, Director-General of the Army Medical Department during the War in the Crimea, and before, has been placed in that part of the grounds of Chelsea Hospital which immediately faces the central entrance to the new barracks. This figure is the work of Mr. Noble, and represents the doctor standing, bareheaded. It is honourable to all concerned that this able and distinguished Director should be thus commemorated; it is dishonourable to all concerned that the monument of Cheselden, the great English surgeon, the friend of Pope, and one to whom both Chelsea Hospital and the military service in general are largely indebted, should remain, as it does, not a hundred yards from Sir J. M'Grigor's statue, on the edge of a swamp of filth, strewn with shards and rank with weeds. Such is its state on the west side of the Hospital burial-ground, within a few inches of the public road. If not for gratitude, at least for decency, the Hospital authorities should have a care for the grave of one of their most famous officers, whose connexion with the institution was intimate, and whose services were liberal. We would not have the monument removed, but the grave should be protected.

The farrago vented by the Irish Canon Pope, when describing his notions of what should be done by the artist, Mr. Foley, in designing the O'Connell statue for Dublin (as copied by us from the *Dublin Evening Mail*), is interesting in an unexpected way. It throws a strong light upon the history and spirit of the innumerable groups and single figures which were produced under "lay," i.e. non-artistic inspi-

ration, during those dark ages of sculpture, the seventeenth and eighteenth centuries. The possibility of making a statue represent three or four actions at one time without giving to it more than the usual number of heads and limbs, did not occur to the poetical and reverend gentleman, who not unfairly represents a large class of our would-be sultors in Art. Although, when young, he might have been instructed to believe that two things could not be in the same place at the same time, our layman in Art evidently hoped for a loophole in the otherwise inexorable law, whereby sculpture might escape, as he had done, into the great realm of nonsense. The results of carrying such notions as far as it is possible to carry them, appear in the sculpture galleries of Westminster Abbey, where many items among scores of marble absurdities aim at doing half-a-dozen things at once, attesting the facility of their makers and the ignorance of those who insisted upon having precisely what Canon Pope aptly anticipates. The crassitude of that ignorance which has reduced one of the noblest churches to the semblance of a modern monument-shop, and its lovely aisles to storehouses of rubbish in stone, displays itself not less in the fashion of Canon Pope than in that indifference to the architecture which is so degraded.

The original statue of Gibson's Tinted Venus was not the one lent to the Reading Exhibition. The work shown there was one of many copies made from the original statue, which was executed twelve years ago for Mr. R. Berthon Preston, and was lent by him to the Great Exhibition of 1862. Since that time it has been placed in the owner's residence on Richmond Hill, where visitors are kindly permitted to see it on personal application.

Mr. Rossetti has just finished a picture styled 'Belle Buona, Fair and Good,' the half length, smaller than life, of a young female looking upwards with a charmingly chaste expression and pure aspect. The whole of the picture agrees with the idea of "cool-eyed Chastity," that knows no ill. It is, to be in keeping with that motive, if we may so use this word, a study in ashy green and pearly hues of grey. The face is that of a girl of eighteen years, with a singularly virgin-like expression, having a branch of ilex by way of coronal, and a fillet of silver lace bound about her hair, so as to fall on her neck and shrouded throat. By the maiden's side lies a silver casket, which is, of course, symbolically introduced. Mr. Rossetti has in hand a larger picture, illustrating that part of the story of Perseus and Andromeda where, in order to appease the curiosity of the Fair One, the champion and deliverer shows to her the visage of wronged Medusa. The artist has designed the work so that we have the hero and his wife reclining by the side of the impluvium in their palace; behind them, are the buildings and appropriate decorations of that place; Andromeda, who is nearly nude, reclines against the knees of Perseus, and looks upon the watery mirror of the tank; seated, Perseus holds on high the Gorgonian visage, so that it is reflected, harmless, to the lady's eyes.

When the Standish Gallery was delivered up to the Orleans family, the Louvre remained without any examples of the works of the Spanish painter, Francesco Goya. M. Guillemardet has presented to the Imperial Gallery two pictures by the above-named artist, one being a small full-length figure in a landscape, and the other a portrait of the donor's father, who was the representative of the French Republic at Madrid, in the year 1795.

The following notes on the beautiful abbey church of Villers, near Gonappe, in addition to those we recently published, may be interesting to readers who have not studied the place. Lying somewhat out of the common track, it seems to be less known than it deserves. The plan of the church is cruciform, comprising a nave of eleven bays, with two aisles, in the purest First Pointed, (Early English style), a transept of six bays, with two aisles of Romanesque Transitional style; along the north aisle of the nave seven chapels were added c. 1400. The choir, which is comparatively short, consists of two bays, with a polygonal apse, no aisle, and is lighted by seven tall lancet windows, the sills of which, on the lower stage, are not higher than a man's head from the ground; on

the second stage appear the windows which have been described as anomalous,—they consist, in fact, of round-headed openings that are filled in with solid slabs of the slaty stone of the country, which have been pierced in each opening with two large circles, or bull's-eyes, one above the other. Thus a double tier of circles is formed; these exhibit a curious sort of rudimentary tracery in respect to the existence of four small cusps, which are placed in each alternate bull's-eye. The choir and transept seem to have been begun c. 1197, and the work carried on until 1273, when the turret for the Sanctus bell was completed with a vane, a cross having been placed on the gable at the west end in 1267. Above these the clerestory contains seven lancets, taller than those below. The same kind of tracery, if such it may be called, exists in the transept ends, which, on the north, exhibit three magnificent lancets on the lowest tier; those in the lowest tier on the south have been blocked up to allow the erection of domestic offices; internally, these lancets have shafts and bold characteristic mouldings of grave form. The circles at the north end are nine in number, three in each of the openings, which answer to those in the apse; clustered shafts divide the openings from each other; above these openings a great semicircular arch is turned, occupying the whole space at the end of the transept, which appears externally as a mere discharging arch of masonry without mouldings; under this arch and above the heads of the lancets are two circles, or bull's-eyes, thus almost confirming the suggestion of tracery which presents itself to the spectator's mind. As one would expect in a Cistercian church, there is no internal wall-passage, or triforium, in the usual sense of the word; a blind arcade of great beauty supplies its place. Externally, however, two galleries, which pierce the buttresses and are without parapets, are carried on slabs of stone round the choir and transept ends; these occur respectively at the sills of the upper lancets and at the foot of the lower range of bull's-eyes; they were probably of use in cleaning the windows and shutting the shutters. As usual in Cistercian churches, the clerestory windows of the nave are not divided by mullions, but consist of small, simple, lancet openings, one in each bay. The nave is remarkable for its great dignity and beauty of the severest order; the arcade is very noble; the cylindrical piers are almost Egyptian in their gravity and gracefulness of outline; neck mouldings, simple fillets, separate the shafts from the capitals, but do not affect their contour; the capitals consist of vases only, without carvings of any sort, which gradually change the circular section of the shafts to the octagonal form of the abaci, a transformation which has been effected with subtle feeling for purity of line. The arcades of the triforium, which are of great proportionate height, contain double the number of arches which appear in those of the aisles; the caps of the triforium shafts exhibit almost all the carving which the interior contains.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. CONTE. THE THIRTY-FOURTH SEASON will COMMENCE ON FRIDAY NEXT, November 12, with a Performance of Mendelssohn's *LOUGESAN*, and Mozart's *REQUIEM*. Principal Vocalists: Madame Lemmens-Sherrington, Mrs. Stacey Smith, Madame Schott-Dolby, Mr. Sims Reeves, and Mr. Wells. Numbered Stalls 10s. 6d., and Area Reserved Tickets, 5s. each, now ready. The Subscriptions (transferable) are Two Guineas Reserved Seats; Three Guineas Numbered Stalls. A new arrangement of barriers enables the Committee to issue an additional number of eligible Stalls to New Subscribers, but immediate application for these is essential. Attention is given daily, at 6, Exeter Hall, from Ten till Five, and on Friday Evenings, from Seven till Ten o'clock, during Rehearsal, for the receipt of Subscriptions.

THE EDINBURGH CHAIR OF MUSIC.

To a notorious story of ridicule and disgrace,—the history of the Reid legacy at Edinburgh,—a new chapter has just been added, for which even those the most experienced in the ways and the works of the men of Gotham could not have been prepared. South of the Tweed, and (we hope, for the credit of honour in Art) north of it also, the choice of the new Professor, for whom, as our readers have been assured, his predecessor prepared an arena of usefulness, will be found simply monstrous, on whichever side it will be viewed. Pass-

ing over Mr. G. A. Macfarren, passing over Mr. Hullab, passing over Dr. Gauntlett, to name only three of a long list of gentlemen whose practical experience has been proved in some form or other,—their choice has fallen on Mr. Herbert Oakeley, a candidate who presented himself at the eleventh hour,—it is even added by Rumour, on invitation. The bulk of our musical readers are strangers to the gifts and graces of this fortunate gentleman, whom, without indiscretion, we may describe as an educated, well-connected man, but whose claims to musical consideration do not get beyond amateur dabbings in cathedral composition of the meekest possible quality, a few small songs, and certain attributed essays, correctly written, but without vigour of science, versatility of knowledge, or originality of view; one, in brief, who has not got beyond the stage of pupillage. The choice, we repeat, is a monstrous choice, even outdoing the former arbitrary proceeding which set aside a list of tried musicians in order to elect Mr. Pierson. Further, the election is made insolent in its injustice by the working of the minute in which it is recorded. The Edinburgh guardians of Art set forth that the case was made one of extreme difficulty by the amount of learning and genius among the candidates: *argal*, that the amateur who has had greatness and competence thus magically thrust on him is to be rated as first in the English musical profession. It is impossible to speak out too strongly regarding a transaction in which malversation of funds and contempt of real merit and desert are again so flagrantly exhibited.

CRYSTAL PALACE CONCERTS.—The Seventh Symphony by Herr Gade, produced at the concert this day week, was one of the most genuine musical treats we have enjoyed this year. The Danish composer has never thoroughly established himself in this country; nor, indeed, in Germany, does he enjoy that universal reputation which was expected for him at the outset of his career. Standing as his music may be said to do, midway betwixt that of Mendelssohn and Schumann, its peculiarities of style (for a style there is) are not calculated to satisfy the adherents of either the one or the other master. A certain vaporous delicacy of melody tending towards monotony, and an absence of constructive variety are to be felt, in the majority of his works. They may be said to please, rather than to hold the ear. This Seventh Symphony, however, is an advance on any other of Herr Gade's orchestral music with which we are acquainted. The ideas are singularly pleasing—those of the slow movement grand, various and expressive in no common degree—the modulations are bold and free, often unexpected, never eccentric,—there is the sustaining power of a sure hand to be felt throughout; the orchestra, if not treated with any remarkable enterprise, is richly and sonorously displayed, and when there is need, is bright. The movements are as follows: an *allegro* ♩ in F; a *lento* in D minor, common tempo; a *scherzo* ♩ in B flat; and a *finale* in F common tempo. Of these the second and last movements are the best: the *scherzo* the least so. Without bearing any close similarity to the opening *allegro*, there is a certain family likeness between the two movements, which had been better avoided. So, again, the opening *allegro* may be chargeable with a certain absence of relief,—variety of rhythm, especially in the first and second subjects not having been sufficiently studied. We cannot name a symphonic slow movement (Beethoven's excepted) exceeding Herr Gade's. The work is one which should be heard again and again; and cannot fail to advance its writer's reputation. It was given exceedingly well—with no flaws or falterings of any vital importance.—Mr. Sullivan's *Masque Overture* and *Dances* from 'The Tempest,' wear, as being music which any living composer might be glad to sign. We hope ere long to hear his First Symphony, a large portion of which, we are informed, is finished.—Madame Arabella Goddard will play at the Crystal Palace to-day.

DEURY LANE.—On Saturday, the long-announced revival of 'King John' took place and commanded a crowded house. Accustomed as we

have been accustomed to see at this, we have been surprised to find, as the scene is so costumed, pictorial, and Swinburne's air-drawn soldiers, every second of the popular and Ertrated of familiar present now to Anderson's bourne as their favours be charged fore to no mine feeling, distinct, Constant mother. wanting garizes always, her last from the act. This is should

LYCE and M. in a p. Simpson. Pâte. gested occurs of the ness fo of his howeve cry by uttered the wo is delay his dur and by who is that sh the rec villain of Cosi misery him to safe si allure he do with t indeed in safe effect of the his co Leoneo confes action prolog Leoneo he hac of the taken his tot nor wh the re Fecht excell the p admin he gi

have been of late years to spectacular representations of Shakspeare, we were nevertheless surprised at this, which for splendour and extent has never been surpassed. It excels, indeed, all previous efforts, and does great credit to Mr. W. Beverley, as the scenic artist, and to Mr. S. May, as the costumer. Never were the architectural and pictorial merits of Angiers, Northampton Castle, and Swinstead Abbey, more lavishly and effectively produced. The scenes passed as so many air-drawn pictures in dreamland, and the splendidly attired men of war, whether monarchs or common soldiers, formed a glittering procession, in which every section had a special interest. The action of the tragedy has always had a hold of the popular mind, owing to its strictly national and English character; and this was illustrated on this occasion by performers who were familiar to the audience as the best obtainable representatives of its various persons. It is needless now to criticize Mr. Phelps as *King John*, Mr. Anderson as *Faulconbridge*, or even Mr. Swinbourne as *Hubert*; the public know every point in their favour, and every fault with which they can be charged. In search of novelty, we have therefore to record that Master Percy Roselle, of pantomime celebrity, acts *Prince Arthur* with true feeling, an absence of all exaggeration, and a pure distinctness of elocution. Miss Atkinson, as *Lady Constance*, was a roaring terrier, not a tender mother. Where pathos is required she is wholly wanting. Occasionally, too, she alters and vulgarizes the text, to the destruction of rhythm always, and sometimes of the meaning. After her last exit, in a rage, she re-appeared at a call from the galleries, in the very middle of a scene, the action of which was, of course, suspended! This is an impertinence which the stage-manager should "put down."

LYCEUM.—This theatre re-opened on Monday, and Mr. Fechter appeared in a new character, in a piece which is a version by Mr. Palgrave Simpson of a French drama, entitled 'Lazare le Père.' One incident in it, however, has suggested its new title—'The Watch Cry.' It occurs in the second act, and is the main point of the action. A father, who has feigned dumbness for fifteen years, witnesses the incarceration of his son, in order to his assassination, which, however, is not to be carried out, if the watch-cry by the archers on guard at the palace is uttered. *Leone Salvati* (Mr. Fechter) gives them the word, the cry passes, and his son's execution is delayed. The third act presents poor *Silvio* in his dungeon, where he is visited by both his parents, and by the Duke of Tuscany, Cosmo de' Medici, who is about to wed his mother, not being aware that she has a husband living. Here we witness the recognition of all parties, and the defeat of the villain *Judael* (Mr. Emery), who, as prime minister of Cosmo, has, by a series of treacheries, prepared misery for all these good people. Leone dares him to the combat, but the coward keeps on the safe side of a trap-door, and, by taunts, seeks to allure his opponent to tread on it, which at last he does, cautiously (being previously acquainted with the mysteries of the place), when the door indeed opens, but not to engulf Leone, who leans in safety on its upward edge. This melo-dramatic effect is followed by another, that of the back wall of the prison falling in, and displaying Cosmo and his court seated in state, the colloquy between Leone and *Judael* having been overheard, and the confession of the guilt of the latter recorded. The action we have described is preceded by a sort of prologue, in which *Judael* causes the death of Leone's four brothers, and poisons a bravo whom he had employed. Leone himself had drunk some of the poison, a circumstance of which he had taken advantage to feign that it had so paralyzed his tongue and hand that he could neither speak nor write. The plot of the piece is hardly worthy of the resources of the theatre, or the talents of Mr. Fechter, who played and dressed his part with excellent taste and judgment. His own acting, the pretty and original *divertissement*, and the admirable scenery, will probably fill the house till he gives us brighter and gayer wonders than

dramas which belong to a past age and a bad school, of which, in the present, we desire no examples.

SADLER'S WELLS.—On Tuesday, 'As You Like It' was revived in a manner highly creditable to the management. Mr. Cowper appeared as *Jaqnes*, and delivered the descriptive speeches very judiciously. Miss Marriott sustained the part of *Rosalind*; and Miss Leigh, as *Amiens*, sang the two songs of "Under the greenwood tree," and "Blow, blow, thou winter wind," with such effect that she commanded a rapturous *encore*. The other characters were efficiently filled, particularly that of *Orlando* by Mr. Edgar.

MUSICAL AND DRAMATIC GOSSIP.

THINK what we may of the opera, 'L'Africaine' appears to attract at Covent Garden Theatre,—'Le Médecin' less than was expected. On Wednesday, Miss Gillies, the new *prima donna* (trained in the Conservatoire at Paris), appeared in 'Masaniello.' Mr. H. Leslie's 'Ida,' it is advertised, will be produced on Wednesday.

Mdlle. Tietjens appeared in 'Norma' on Thursday.

M. Offenbach's drolleries, the best of the kind that have been in music, grow in the good graces of the public. By way of winding up the season of Opera di Camera, which closes this evening, Mr. German Reed the other evening produced 'A Happy Result,'—otherwise a version of 'Lieschen und Frischen,' the comicality for two characters written for Ems. Here the heroine and hero are played and sung by Miss Henderson and Mr. Whiffin.

The first performance by the *Sacred Harmonic Society* will be the 'Lobgesang,' and Mozart's 'Requiem.'

The Societies, amateur and others, are now beginning to assemble their forces for the winter season. The Brixton Amateurs announce the resumption of their meetings on the 22nd inst. Our resident musicians, too, are rapidly returning; and new artists, totally unknown to fame, are advertising their arrival. We fear that many of the latter are "laid out" for disappointment, as a consequence of the strange superstition current on the Continent, that England has no resident musicians, and must depend on foreign parts for her supplies of music.

At that place of enterprise, "The Oxford,"—the administration of which puts to shame the proceedings of certain grand, artistic "rotten boroughs" which could be named,—they produced the other day Meyerbeer's Schiller Cantata. The work is of no great value; but that does not lessen our respect for the transaction.

Signor Ardit's Concerts will commence at Her Majesty's Theatre, on the 18th.

Mr. Halle's oratorio, on Thursday week, was not 'Judas,' but 'The Creation'; the substitution being made in consequence of the unforeseen absence of Mr. Sims Reeves. On Thursday last, Schubert's Overture to 'Rosemonde,' so curiously French in style, formed part of the programme. Madame Meric-Lablache, who has not been heard in London for many years, was to be his singer.

We are instructed that 'The Amber Witch,' arranged as an opera by Mr. Henry F. Chorley, will possibly be re-set for continental performance, and that in such event the book will be restored to its original form: and certain interpolations and combinations, introduced by Mr. Wallace, in defiance of the author's steady protest, and submitted to by him only from deference to the publishers, will be removed. As the opera stands, the heroine is, in every one of her great situations, smothered, by their being thrown into concerted music,—and her part being thereby blurred and rendered ineffective. It was Wallace's peculiarity, on the one hand, to occupy himself with details rather than with the simple outlines of a story or a character; and yet, on the other, to indulge himself in any concession to the folly or exigence of his artists. There is no end of contradictions to sense and probability in both the book and the music of 'The Amber Witch,' as the opera stands.

We quote what follows from the *Choir*:—"The

Abbé Liex.—This musician has expressed his intention of visiting London in May, for the purpose of directing a Mass which he has composed expressly for the opening of the new Church of the Carmelites at Kensington."

A Prussian military band, sixty strong, is playing with great success at Paris.

At the opening Symphonic Concert for the winter season, given by the Royal Chapel, at Berlin, Prof. Hiller's 'Spring' Symphony was performed. Herr Satter, of whose peculiar powers as a pianist we have heard during late years, both from Europe and America, is busy, we are told, with an opera, entitled 'Olanthe,' which, as well as a *pianoforte* concerto, have been recently produced at Dresden.

M. Camille de Saint-Saens has been playing at the fourth *Gewandhaus* Concert at Leipzig.

Herr Kreutzer, a tenor, has been re-appearing at the Vienna Opera, under peculiar circumstances: those of restoration of a voice which had been entirely lost during many years, and which has been restored to him by skilful medical treatment.

Madame Cabel is about to return to the Opéra Comique.—At the Grand Opéra of Paris, trial seems to succeed trial of new artists, without much result.—There is no talk of any novelty of interest.—Possibly, the first new opera of the season will be M. Offenbach's 'La Barbe Bleue' at Les Variétés.—Meanwhile, the vogue of 'Il Flauto,' at the Théâtre Lyrique, seems to be unabated.

Among the latest new plays in Paris have been 'La Mariuse,' in two acts, at the Gymnase, 'L'Homme qui manque le Coche,' a three-act *vaudeville*, at the Variétés, and 'La Meunière,' a five-act drama, at the Ambigu.

A Cornish Constant Reader is to be thanked for enabling us to rectify a mistake into which we were led by an inaccuracy on the part of Lord Mount-Edgumbe. By a reference to the *Literary Gazette*, it appears that Madame Caradori-Allan made her *début* at Her Majesty's Theatre, not in 1824, as was stated by the *Athenæum*, but in January, 1822.

Madame Parepa announces that she will not return to England until March next. Her success in America, we happen to know, is prodigious: a case of reception with something like royal honours.

MISCELLANEA

Ombra di Casa.—An article in the *Athenæum* of September 3rd describes a superstition prevalent in the Ionian Islands. Under another name, however, the *ombra di casa* is a commonly accepted tenant of the villages about the Bay of Naples, and perhaps my personal experience in reference to this much-feared and much-petted invisible being may possess some interest for your readers. The "Bella 'Mbriana,"—and who has not heard of her on the remoter shores of the Bay?—presents herself to popular belief under an attractive name, much more so than that of "Ombra di Casa." I am much mistaken, however, if the prefix "bella" is not a specimen of Neapolitan flattery, intended to conciliate one who is supposed to exercise a considerable influence over the destinies of a family. As for "Mbriana," it is doubtless a corruption of "Ombriana," your Southerner choosing always to save himself as much trouble as possible by clipping a letter, numerous instances of which we have in the Neapolitan dialect; whilst the termination "iana," a form of endearment, is another attempt at wheedling the much-feared spirit. Leaving aside, however, these etymological doubts and inquiries, the "Bella 'Mbriana" is supposed to be the tenant of every house in many a village on the Bay. Has it a "buon augurio"? (i.e. *augurio*) is the common inquiry when a person is about to take a new dwelling, and the answer will much affect the decision of the inquirer. Even in Naples the question is often put, but the bustle of a city has done much to strip the superstition of its poetry. It is a compliment to the beauty or witchcraft of the fair sex that the *ombra* is supposed to be a female. She occupies herself with all the domestic concerns of a family, sometimes does them infinite harm, and at others assists them most materially; but then she

must be courted and flattered, and never spoken of. Publicity alienates her affection, and insures her vengeance, innumerable cases of which have been repeated to me from time to time. "There was my niece," said an old woman to me, "who for a long time had wonderful good luck. For every carline she put into her box, on the following morning she found three; but then she gossiped about it, and the Bella 'Mbriana turned it all into charcoal." It is seldom, however, that great cruelties are attributed to her in this neighbourhood, her character being of course much modified by the spirit of the population, which is *dolce* rather than *feroce*. Indeed, instances of great tenderness are told of her. "My mother," said a peasant to me, "had a Bella 'Mbriana, who was always conferring benefits on her; but she became so frightened by the constant interference of the spirit, that at last she changed her house, and the 'Mbriana was heard to weep for a long time outside the door, for she loved my mother much. Our Bella was from Torre del Greco," she added; thus giving a new feature to the superstition, and making it appear that they are disembodied spirits, who act as familiars in the cottages of the Neapolitan peasantry. I have often passed houses, and been in them at the time when members of the family on entering have first of all said, "Felice notte, Bella 'Mbriana." The words were uttered in the full assurance that the good spirit actually nestled within the house, and was to be conciliated by courtesies. Alas, however, for the Romancist! there are evidences of the superstition fading into the dim reminiscences of the past. Though I have met with many who assert that they have had and still have frequent communications with the Bella 'Mbriana, I have met with others who repeat their tales at second-hand. They heard them from their neighbours or their grandmothers, and in one instance, I was informed that the "vecchi antichi," to use a Neapolitan reduplication, believed in them. This growing scepticism is not the result of any process of reasoning, but is the natural production of the increased intelligence of the age. The atmosphere in which they live and move is changed,—the depressing influence of the priesthood is diminishing,—and the Bella 'Mbriana, and a hundred other kindred spirits, stories of whom I have collected in Southern Italy and Sicily, bid fair to vanish shortly into thin air. H. W.

How the Seed contains the Tree.—In the single-flowering cherry-tree, which gives the most distinct illustration of the fact, the pistil is formed from two carpellary leaves, which have become succulent and united together so as to form a component pistil with a single cavity containing one young seed. Reflecting on this, in connexion with the nature of buds and leaves and minute examination of the germ bearing the plumule and radical of a bean, it appeared clear that a germ of vegetable life exists in every joint of a plant. To try this, a joint of common mint appeared the best for experiment. This was placed in water, having been cut off as close as consistent with leaving the joint uninjured at the lower end. A bud soon appeared on one side, which quickly formed itself into another joint, from which a root grew out, whilst the original bud continued to progress, and seemed disposed to show the characters of a monocotyledonous germination, assuming a green tinge at the extremity. However, a second joint formed, and another root was thrown out from it. A decided upward growth now continued, and buds and leaves were formed at all the joints subsequently developed. This would prove that every joint in a plant is a life-knot or collet, from which, under favourable circumstances, a plant or tree may be developed should it be separated from the original stem, and that it corresponds with the radical plate of a bulb, the crown of herbaceous plants, and germ from which the plumule and radical are developed in seeds. JOHN JOS. LAKE.

To CORRESPONDENTS.—F. L. M. (whom we cannot enlighten)—E. R.—E. W.—C. S. B.—J. M.—received.

Erratum.—Page 617, col. 1, line 4, for "Perrianepos," read Persian epos.

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